

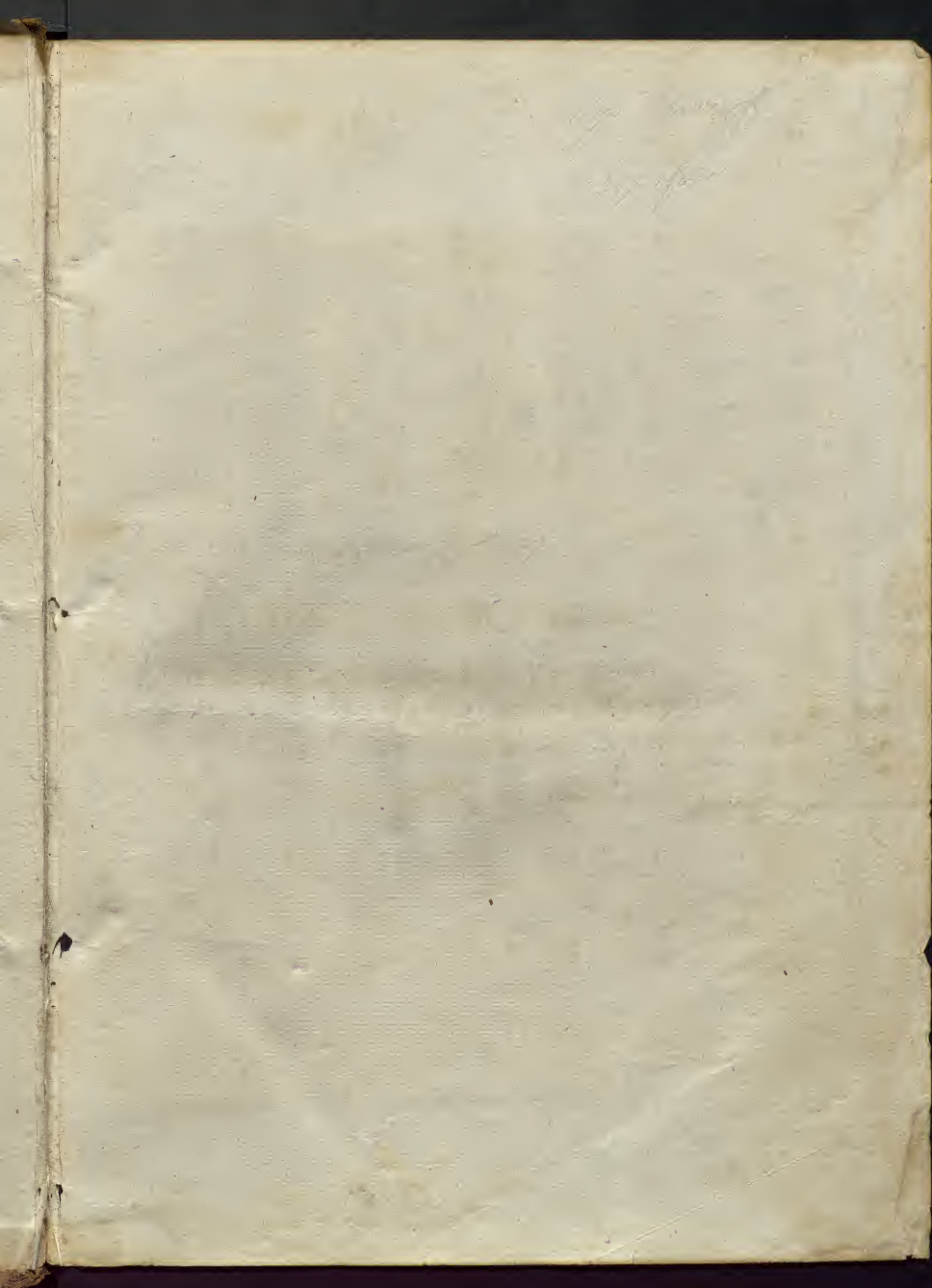
The image shows the front cover of an antique book. The cover is bound in marbled paper with a complex, organic pattern of swirling colors including beige, cream, light blue, and hints of green and red. The paper appears aged and worn, with some areas showing darker staining or loss of the top layer. A central rectangular label with a deep red background and a thin gold border is pasted onto the cover. The label features the text "MISS. SHIRREF." in a gold, serif, all-caps font. The edges of the book's spine are visible on the left, showing a worn, brownish-gold material.

MISS. SHIRREF.

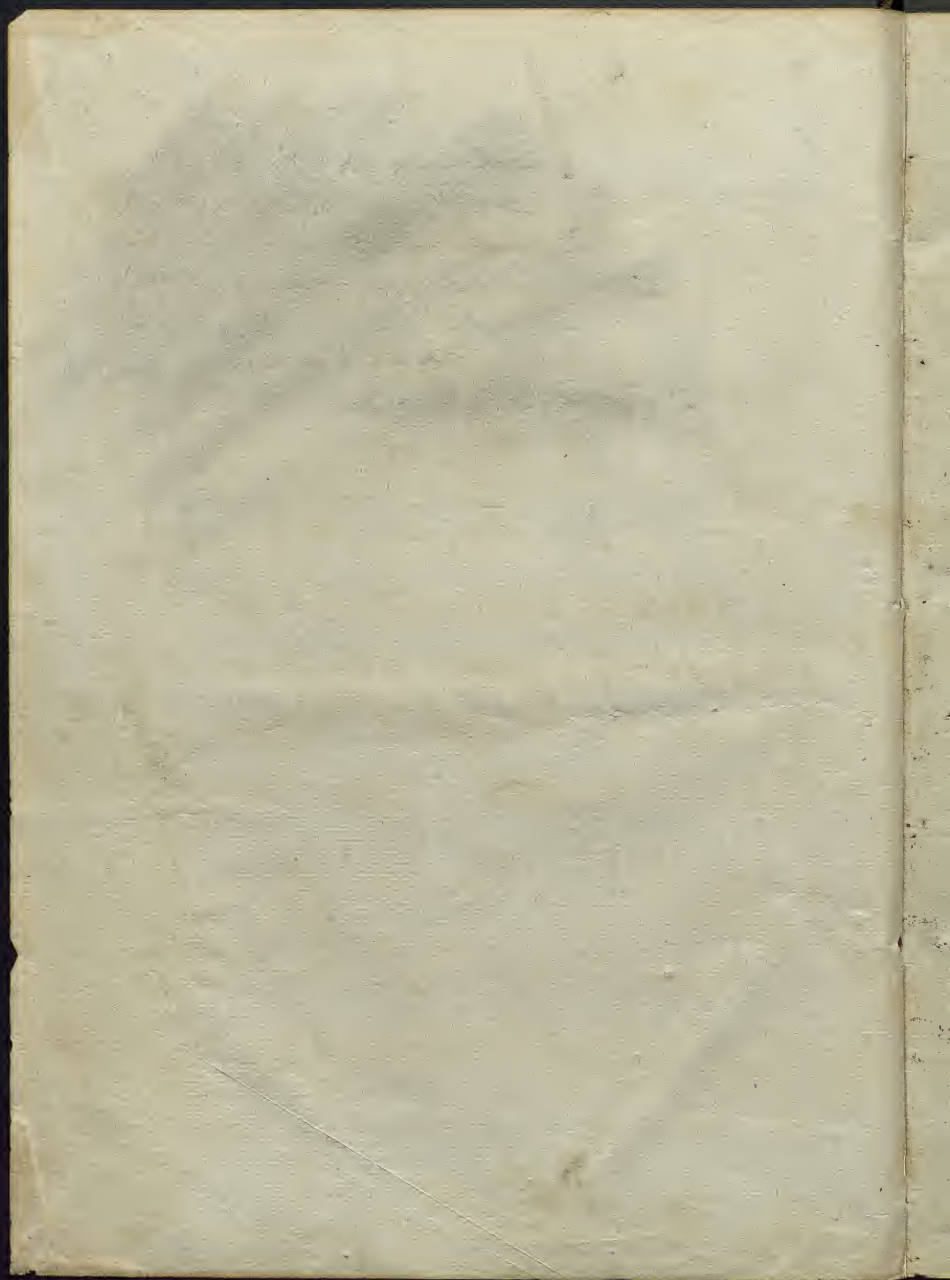
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*The Music of*

PIZARRO,

*A PLAY,*

*As now Performing at the*

THEATRE ROYAL DRURY LANE,

— with unbounded Applause, —

*The Music Composed & Selected*

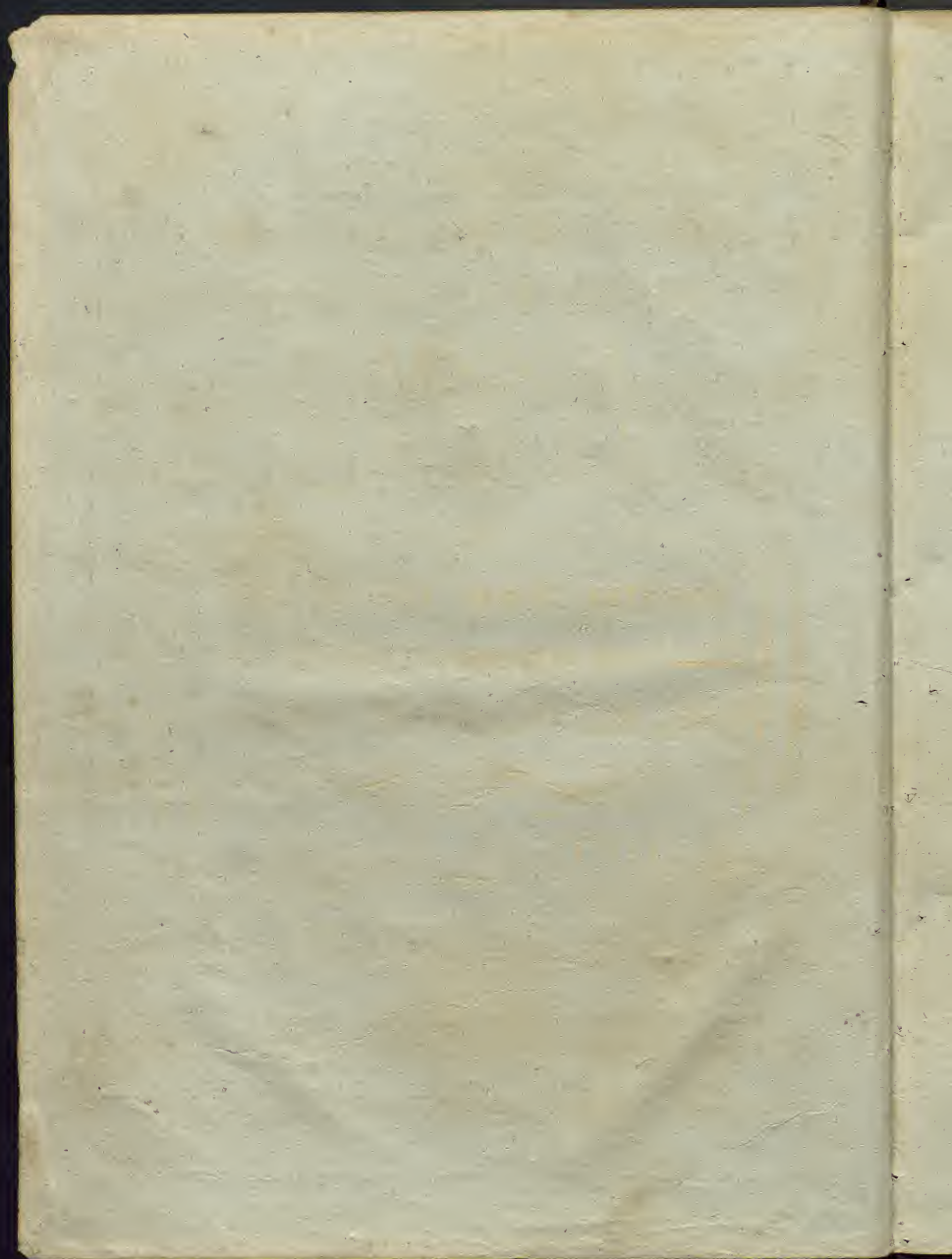
MICHAEL KELLY.

*Sold at Stationers Hall,*

*Pr. 6<sup>s</sup>*

*Published for M<sup>r</sup>. Kelly, No 9,*

*New Bridge Street & to be had at  
all the Music Shops.*



# GRAND MARCH

in the Temple of the Sun.

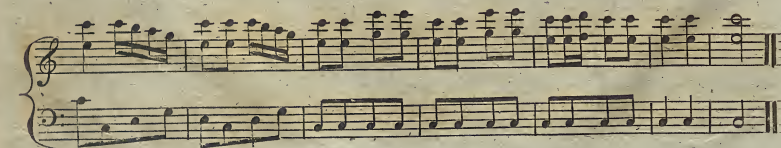
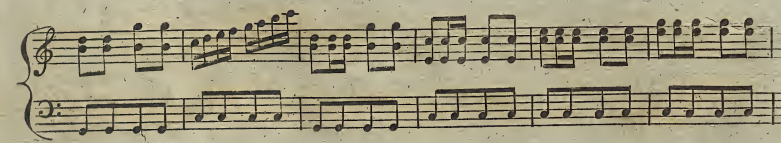
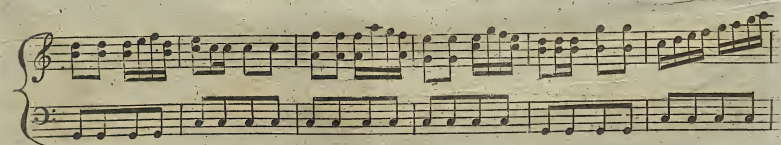
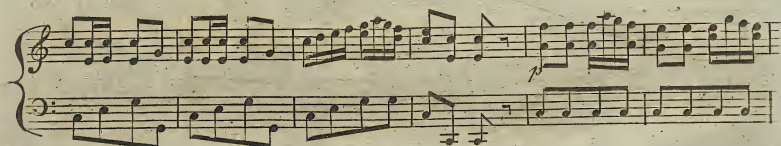
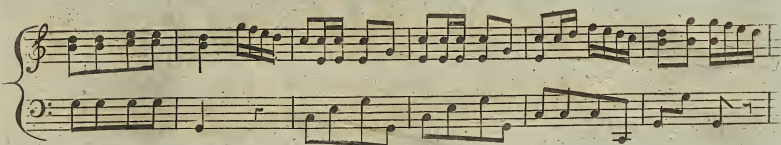
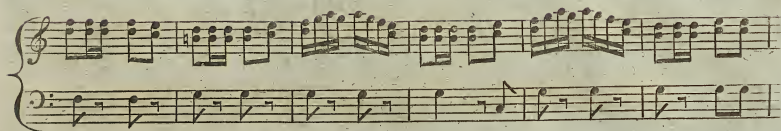
1

Kelly

Allegro  
con  
Spirito

The musical score is written for piano in 2/4 time. It consists of six systems of staves, each with a treble and bass clef joined by a brace. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings. The piece concludes with a double bar line and repeat signs. The final measure of the first system is marked with a '1' above it, and the final measure of the sixth system is marked with a '1st' below it, indicating a first ending or a specific measure.





# MARCH

3

Of Priests and Priestesses in the Temple of the Sun.

Maestoso

Gluck

The musical score is written for a piano and consists of seven systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo marking is 'Maestoso'. The score begins with a treble staff containing a series of chords and a bass staff with a steady eighth-note accompaniment. The first system ends with a double bar line. The second system continues the melody in the treble and the accompaniment in the bass. The third system features a more complex melodic line with some grace notes. The fourth system includes a dynamic marking of 'f' (forte) in the treble staff. The fifth system shows a change in the bass line. The sixth system continues the melodic development. The seventh system concludes the piece with a final cadence in both staves.

4 SOLO & SEMI-CHORUS. Sung by M<sup>r</sup> Sedgwick, Kelly, Dignum  
M<sup>rs</sup> Crouch, Miss Decamp, Stephens, Dufour & Leak. } Kelly

Piano  
Forte

*Largo*

Mr Sedgwick Solo

Oh pow'r Su -

pre - mi - er - cy smile with fa - vor on thy

servants toll our hearts from guile - ful pas - sions

free which here we ren - der up - to thee



Oh pow'r Su - preme in mer - cy smile with fa - vor on thy Servants toil our

Oh pow'r Su - preme in mer - cy smile with fa - vor on thy Servants toil our

Oh pow'r Su - preme in mer - cy smile with fa - vor on thy Servants toil our

hearts from guileful passions free which here we render un - to thee

hearts from guileful passions free which here we render un - to thee

hearts from guileful passions free which here we render un - to thee

which here we render un - to thee

which here we render un - to thee

which here we render un - to thee

Trombone

Timpani

CHORUS OF PRIESTS AND PRIESTESSES  
in the Temple of the Sun.

Sacchini

Piano  
Forte

Thou Pa--rent Light! but deign to hear but deign to

Thou Pa--rent Light! but deign to hear but deign to

Thou Pa--rent Light! but deign to hear but deign to

Largo

hear the voi--ces of our fee--ble Choir and this our

hear the voi--ces of our fee--ble Choir and this our

hear the voi--ces of our fee--ble Choir and this our

sacrifice our sacrifice of fear consume with thine own hal--low'd

sacrifice our sacrifice of fear consume with thine own hal--low'd

sacrifice our sacrifice of fear consume with thine own hal--low'd



fire and this our sacrifice our sacrifice of fear consume with  
fire and this our sacrifice our sacrifice of fear consume with  
fire and this our sacrifice our sacrifice of fear consume with

thine own hal - low'd fire thine hal - low'd fire thine hal - low'd  
thine own hal - low'd fire thine hal - low'd fire thine hal - low'd  
thine own hal - low'd fire thine hal - low'd fire thine hal - low'd

fire.  
fire.  
fire.



## Chorus

**Allegro**  
**Maestoso**

**Piano**  
**Forte**

*f*

Give praise give praise give praise give

Give praise give praise give praise give

Give praise give praise give praise give

*f*

praise give praise The God has heard Give praise give praise give praise give praise The

praise give praise The God has heard Give praise give praise give praise give praise The

praise give praise The God has heard Give praise give praise give praise give praise The

*p*

God has heard Our God most Aw - - - ful

God has heard Our God most Aw - - - ful

God has heard Our God most Aw - - - ful

*p*

- ly re-ver'd The Al - tar his own flames en -  
 - ly re-ver'd The Al - tar his own flames en -  
 - ly re-ver'd The Al - tar his own flames en -

wreath'd Then be the con-quer-ing Sword un - sheath'd then  
 wreath'd Then be the con-quer-ing Sword un - sheath'd then  
 wreath'd Then be the con-quer-ing Sword un - sheath'd then

be the con-quer-ing Sword un - sheath'd and  
 be the con-quer-ing Sword un - sheath'd and  
 be the con-quer-ing Sword un - sheath'd and



vic - to - ry fit on Rol - la's Brow our

vic - to - ry fit on Rol - la's Brow our

vic - to - ry fit on Rol - la's Brow our

Foes to crush to o - ver - throw Give *f*

Foes to crush to o - ver - throw Give

Foes to crush to o - ver - throw Give

praise give praise The God has heard Give

praise give praise The God has heard Give

praise give praise The God has heard Give



praise give praise the God has heard our

praise give praise the God has heard our

praise give praise the God has heard our

God has heard our God has heard

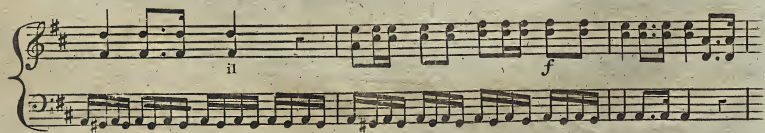
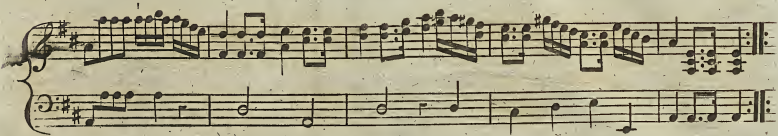
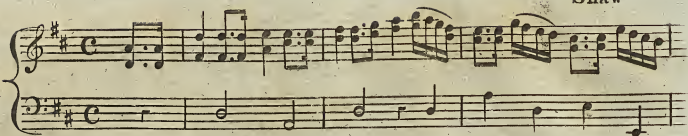
God has heard our God has heard

God has heard our God has heard

The musical score is written for three voices (Soprano, Alto, and Tenor) and piano accompaniment. The lyrics are: "praise give praise the God has heard our". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The score is divided into two systems, each with three staves for voices and two for piano.

## MARCH

Shaw

Allegro  
con  
Spirito

GLEE FLY AWAY TIME  
Sung by M<sup>rs</sup> Crouch, M<sup>rs</sup> Decamp, Stephens, Dufour, & Leak. (Kelly)

13

Andante  
con moto

The first system of the piano introduction, featuring a treble and bass staff in G major (one sharp) and 2/4 time. The tempo is marked 'Andante con moto'. The music consists of a steady eighth-note accompaniment in the bass and a more active melody in the treble.

The second system of the piano introduction, continuing the melody and accompaniment from the first system.

M<sup>rs</sup> CROUCH

Fly away fly away fly away time nor be the Anxious hour de-lay'd

The third system of the glee, featuring the vocal line for Mrs. Crouch. The piano accompaniment continues in the background.

M<sup>rs</sup> LEAK

fly away fly away fly away time that soothes the heart by grief dismay

The fourth system of the glee, featuring the vocal line for Mrs. Leak. The piano accompaniment continues in the background.

M<sup>rs</sup> DECAMP

fly away fly away fly away time nor be the Anxious hour de-lay'd

The fifth system of the glee, featuring the vocal line for Mrs. Decamp. The piano accompaniment continues in the background.



fly away fly away fly away time that footes the heart by

grief dif - may'd should gaff - - - ley Death

Ap - pear in view we can dare it

with friends we love So brave fo

with friends we love So brave fo

Oh - So brave fo

true we will share it fly away fly away fly away time

true we will share it fly away fly away fly away time

true fly away fly away fly away time

nor be the Anxious hour de... lay'd fly away fly away fly away

nor be the Anxious hour de... lay'd fly away fly away fly away

nor be the Anxious hour de... lay'd fly away fly away fly away



time that soothes the heart by grief dif-may'd fly away fly away

time that soothes the heart by grief dif-may'd fly away fly away

time that soothes the heart by grief dif-may'd fly away fly away

fly away time nor be the Anxious hour de-lay'd fly away

fly away time nor be the Anxious hour de-lay'd fly away

fly away time nor be the Anxious hour de-lay'd fly away

fly away fly away time that soothes the heart by grief dif-may'd

fly away fly away time that soothes the heart by grief dif-may'd

fly away fly away time that soothes the heart by grief dif-may'd

Ad Libitum



# DISTANT MILITARY MARCH and CHORUS OF PERUVIANS.

17

Kelly

Allegro  
con  
Spirito

*p*

Vic-to-ry

Hush hush don't you

Vic-tory now has made us

now has made us free we haste we haste our friends to see

hear some footsteps near

free we haste we haste our friends to fee Vic-to-ry

we haste we haste our friends to fee

A dis-tant march affails the Ear affails the

now has made us free we haste we haste our friends to fee we haste we

Vic-to-ry now has made us free we haste we

Ear affails the Ear Hark

haste our friends to fee Vic-to-ry now has

haste our friends to fee Vic-to-ry



louder still from yon-der Hill en-creasing sounds with terror fill with terror

made us free has made us made us free we haste we

now has made us free has made us free we haste we

fill with terror fill

haste our friends to fee Victory

haste our friends to fee Victory now has made us free

Hark louder still

now has made us free we haste we

we haste we haste our friends to fee



from yon-der Hill

haste our friends to fee Vic-to-ry

we haste we haste our friends to fee

Encreasing founds with terror fill with

now has made us free we haste we haste our friends to fee we haste we

Victory now has made Vic-tory now has made us free we haste we

ter-ror fill with ter-ror fill

haste our friends to fee our frinds to fee

haste our friends to fee we haste we haste our friends to fee

**Allegro**

**Chorus**

**Cherubini**

To thee be praise o Glorious Sun beneath whose  
 To thee be praise o Glorious Sun beneath whose  
 To thee be praise o Glorious Sun beneath whose  
 To thee be praise o Glorious Sun beneath whose  
 To thee be praise o Glorious Sun beneath whose

**Piano Forte**

**Chorus**

beams the field was won to thee be praise o Glorious Sun beneath whose beams the field was won  
 beams the field was won to thee be praise o Glorious Sun beneath whose beams the field was won  
 beams the field was won to thee be praise o Glorious Sun beneath whose beams the field was won, To thee be  
 beams the field was won to thee be praise o Glorious Sun beneath whose beams the field was won, To thee be

**f**



To thee be praise O glorious Sun beneath whose beams  
 To thee be praise O glorious Sun beneath whose beams  
 praise O glorious Sun beneath whose beams the field was  
 praise O glorious Sun beneath whose beams the field was  
 the field was won beneath whose beams the field was won  
 the field was won beneath whose beams the field was won  
 won - - - beneath whose beams the field was won  
 won - - - beneath whose beams the field wa won



beneath whose beams the field was won Raife high the voice  
 beneath whose beams the field was won Raife high the voice  
 beneath whose beams the field was won Raife high the voice  
 beneath whose beams the field was won Raife high the voice

*Org.*

raife high the voice with Shouts re-joice with Shouts re-  
 raife high the voice with Shouts re-joice with Shouts re-  
 raife high the voice with Shouts re-joice with Shouts re-  
 raife high the voice with Shouts re-joice with Shouts re-

*f*

A musical score for a choir and piano. The score is written in G major (one sharp) and 4/4 time. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The lyrics are: "joyce - - rejoice rejoice rejoice". The piano part features a continuous eighth-note accompaniment in the left hand and a more melodic line in the right hand. The score is divided into two systems, each with four vocal staves and a grand piano. The first system includes the lyrics, while the second system is instrumental. The score ends with a double bar line.

joyce - - rejoice rejoice rejoice

joyce - - rejoice rejoice rejoice

joyce - - rejoice rejoice rejoice

joyce - - rejoice rejoice rejoice

Yes be mercileſs thou Tempeſt dire, 25

*Sung by M.<sup>r</sup> Jordan.*

*Written by R. B. SHERIDAN. Eſq.<sup>r</sup>*

Kelly

Andante

Harp or

Piano Forte

Yes Yes be mer-ci-less thou Tempeſt dire un-

Ad lib:  
-aw'd un-shelter'd I thy fu-ry brave . . I'll bare my

bosom to thy forked fire Let it but guide me to A-lonſo's Grave

O'er his pale corſe then while thy light'nings glare I'll



kiss his clay-cold lips and pe - - rish there But thou wilt wake a -

- gain my Boy a - gain thou'lt rise to life and joy Thy Fa - ther ne - ver

thy Fa - - ther ne - ver thy laughing eyes will meet the light un -

- conscious that e - ter - nal night veil his for e - ver veil his for

*Ad lib*  
e - ver on yon green bed of moss there lies my Child. O

sa - fer lies from these child arms a - - - par - - - t he

sleeps sweet Lamb. nor heads the Tem - pest wild O sweeter

sleeps than near this breaking heart - - - A - - las! A - - las! my

Babe - - - if thou wouldst peace - ful rest - - - thy

Cradle must not be thy mother's Breast - - But thou wilt wake a -

- gain my Boy a - gain thou'lt rise to life and joy thy Fa-ther never

thy Father ne-ver thy laughing eyes will meet the light un-conscious that e -

- ter-nal night veils his for e-ver Veils his for e-ver



# DEAD MARCH

29

Flebile

The musical score is written for a piano and drum. It consists of six systems of music. The piano part is written in a grand staff (treble and bass clefs) with a key signature of one flat (B-flat) and a common time signature (C). The drum part is written on a single staff below the piano part. The score includes dynamic markings such as *p* (piano) and *f* (forte), and articulation markings like *Trum:* and *Drum*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat signs.

AN ANTHATION FOR THE DEATH OF BELL.  
 Sung by Mr. Crouch Miss Decamp Miss Dufour Miss Leak Miss Menage.  
 Kelly

Let tears of Grati - tude and woe for the brave Rol - la ever flow

Let tears of Grati - tude and woe for the brave Rol - la ever flow

Let tears of Grati - tude and woe for the brave Rol - la ever flow

for the brave Rol - la ever flow

for the brave Rol - la ever flow

for the brave Rol - la ever flow

for ever flow.

for ever flow.

for ever flow.

Trombone

oboe

Trombone

# ROSA & HENRY, <sup>1</sup>

*The much admired Song in the new Comedy of the*

## *SECRET,*

*as Sung by M<sup>rs</sup> Jordan.*

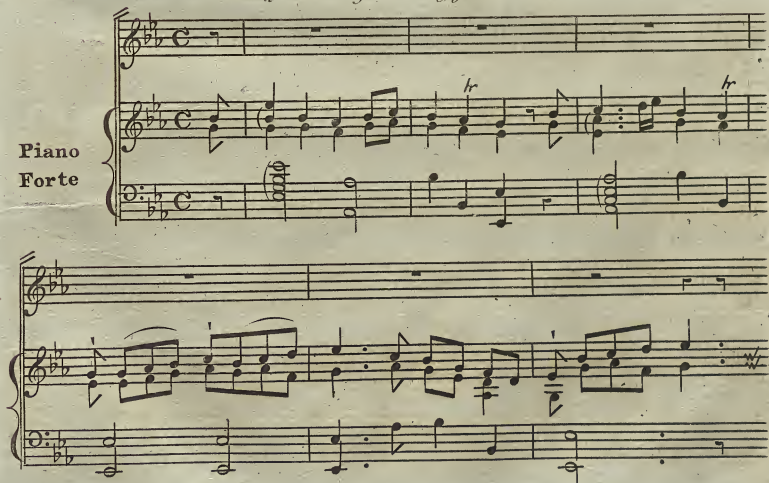
Properly disposed of for the PIANO FORTE or HARP,

*the Music by a*  
*Lady of Fashion.*

*Printed by Longman, Clementi & Comp<sup>s</sup> N<sup>o</sup> 26, Cheapside.*

*Where may be had the favorite Song of Abraham Newland.*

Piano  
Forte





Ma-jes-tic rose the God of day, In yon' bright burnish'd Sky, Old Ocean

kindled at the ray, And heav'd himself on high, On the deck HENRY

stood, To view the swelling tide, Ah! no HENRY no! He thought not of the

flood, 'Twas Rosa by his side.

2<sup>d</sup> Verse

3

Now softly sunk the setting Sun, Beneath his wat'ry bed, The Ev'ning

Watch was hush'd and done, The Pilot hung his head On the deck Rosa staid To

*ad lib:*  
watch the Wa-ters glide Ah! no Rosa no! Such thought ne'er touch'd the

Maid, 'Twas HENRY by her side.

4

## FLUTE

Ma -  
 - jestic rose the God of day In yon bright burnish'd Sky Old Ocean  
 kindled at the ray, And heav'd himself on high, On the deck HENRY  
 stood, To view the swelling tide *ad lib.* Ah! no! HENRY no! He thought not of the  
 flood, 'Twas ROSA by his side.

2

Now softly sunk the setting Sun  
 Beneath his wat'ry bed  
 The Ev'ning Watch was hush'd & done  
 The Pilot hung his head;

On the deck ROSA staid  
 To watch the waters glide,  
 Ah! no, ROSA no!  
 Such thought ne'er touch'd the Maid  
 'Twas HENRY by her side.

## GUITAR

Ma -  
 - jestic rose the God of day In yon bright burnish'd Sky, Old Ocean  
 kindled at the ray And heav'd himself on high On the deck HENRY  
 stood to view the swell-ing tide *ad lib.* Ah! no, HENRY no! He thought not of the  
 flood, 'Twas ROSA by her side.



# THE SAILOR'S JOURNAL

*written & composed by*

*W. Birtin*

and Sung by him

*in His*

*new entertainment called*

## WILL OF THE WISP.

*Pr. 1<sup>st</sup>*

*London, Printed & sold by the Author at his Music Warehouse  
Leicester Place, Leicester Square.*

Andantino

*W. Birtin*

'Twas past me-ri-dian half past four, By signal I from Nancy parted At six she

lin-ger'd on the shore With uplift hands and broken hearted, At sev'n while taunting the fo-e

- fray, I saw her faint or else 'twas fancy At eight we all got under weigh And bid a

long a-dieu to Nancy.

2

Night came and, now eight bells had rung,  
While careless Sailors, ever cheery,  
On the mid watch so jovial sung,  
With t'mpers labour cannot weary;

Little to their mirth inclined,  
While tender thoughts rushed on my fancy,  
And my warm sighs increased the wind,  
Looked on the moon, and thought of Nancy.

3

And now arrived that jovial night  
When every true bred tar carouses,  
When, o'er the grog, all hands delight  
To toast their sweethearts and their spouses:

Round went the can, the jest the glee,  
While tender wishes filled each fancy  
And when, in turn, it came to me,  
I, heaved a sigh, and toasted Nancy

4

Next morn a storm came on at four,  
At six, the elements in motion  
Plunged me and three poor Sailors more  
Headlong within the foaming ocean;

Poor wretches! they soon found their graves,  
For me, it may be only fancy,  
But love seemed to forbid the waves  
To snatch me from the arms of Nancy.

5

Scarce the foul hurricane was cleared,  
Scarce winds and waves had ceased to rattle,  
When a bold Enemy appeared,  
And, dauntless, we prepared for battle:

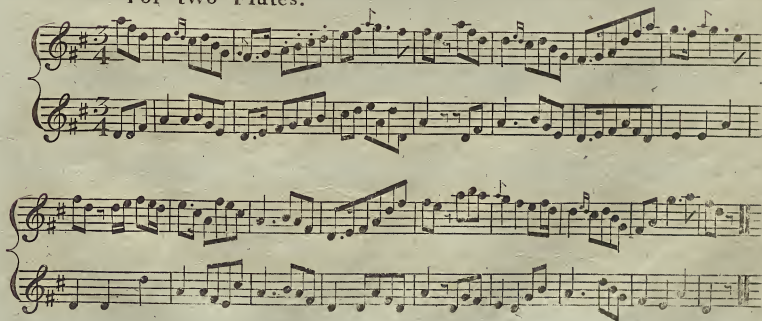
And now, while some loved friend or wife,  
Like lightning, rushed on every fancy;  
To providence I trusted life,  
Put up a prayer, and thought on Nancy

6

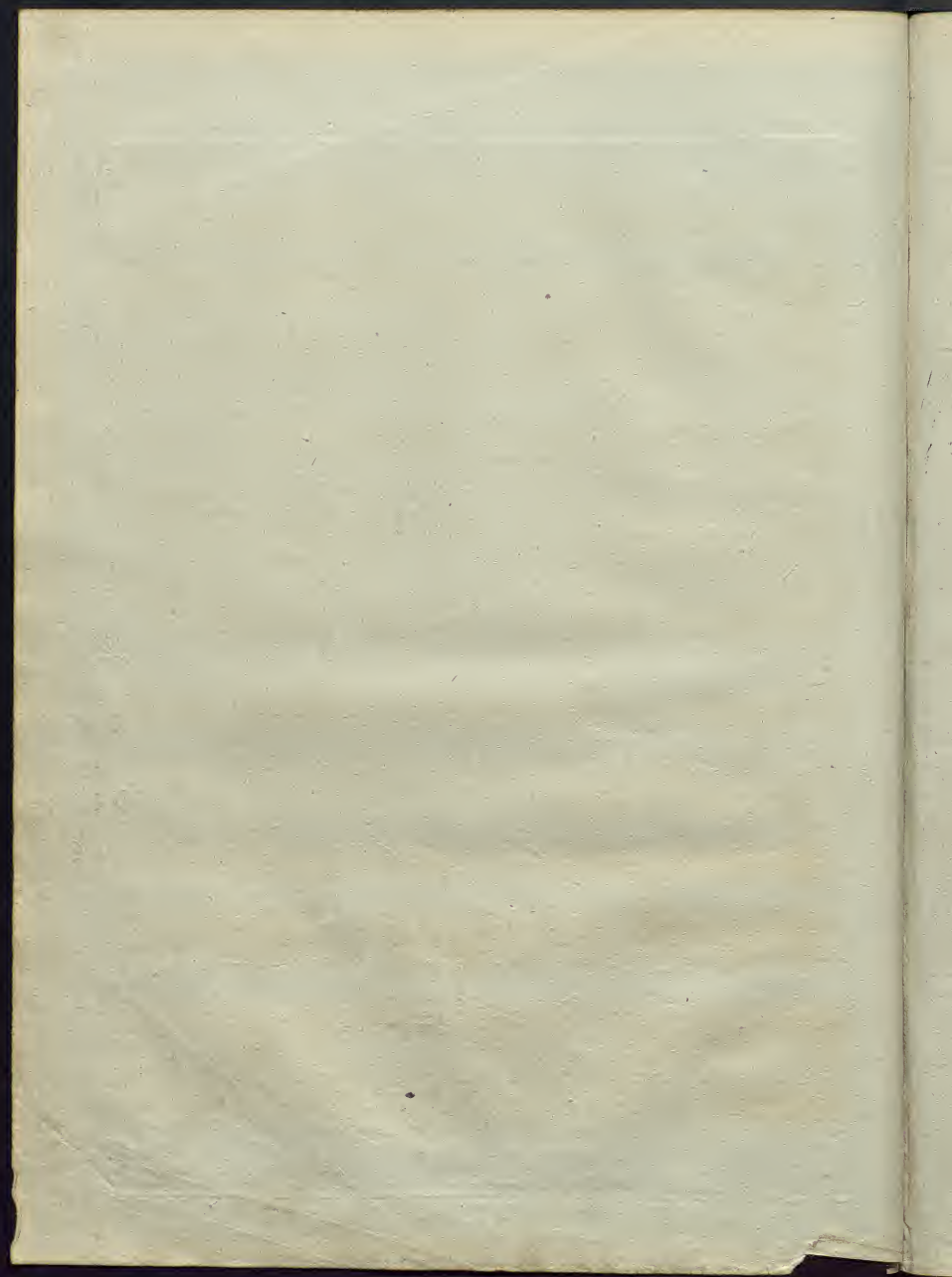
At last 'twas in the month of May,  
The crew, it being lovely weather,  
At three, A.M., discovered day  
And England's chalky cliffs to'geth'ry;

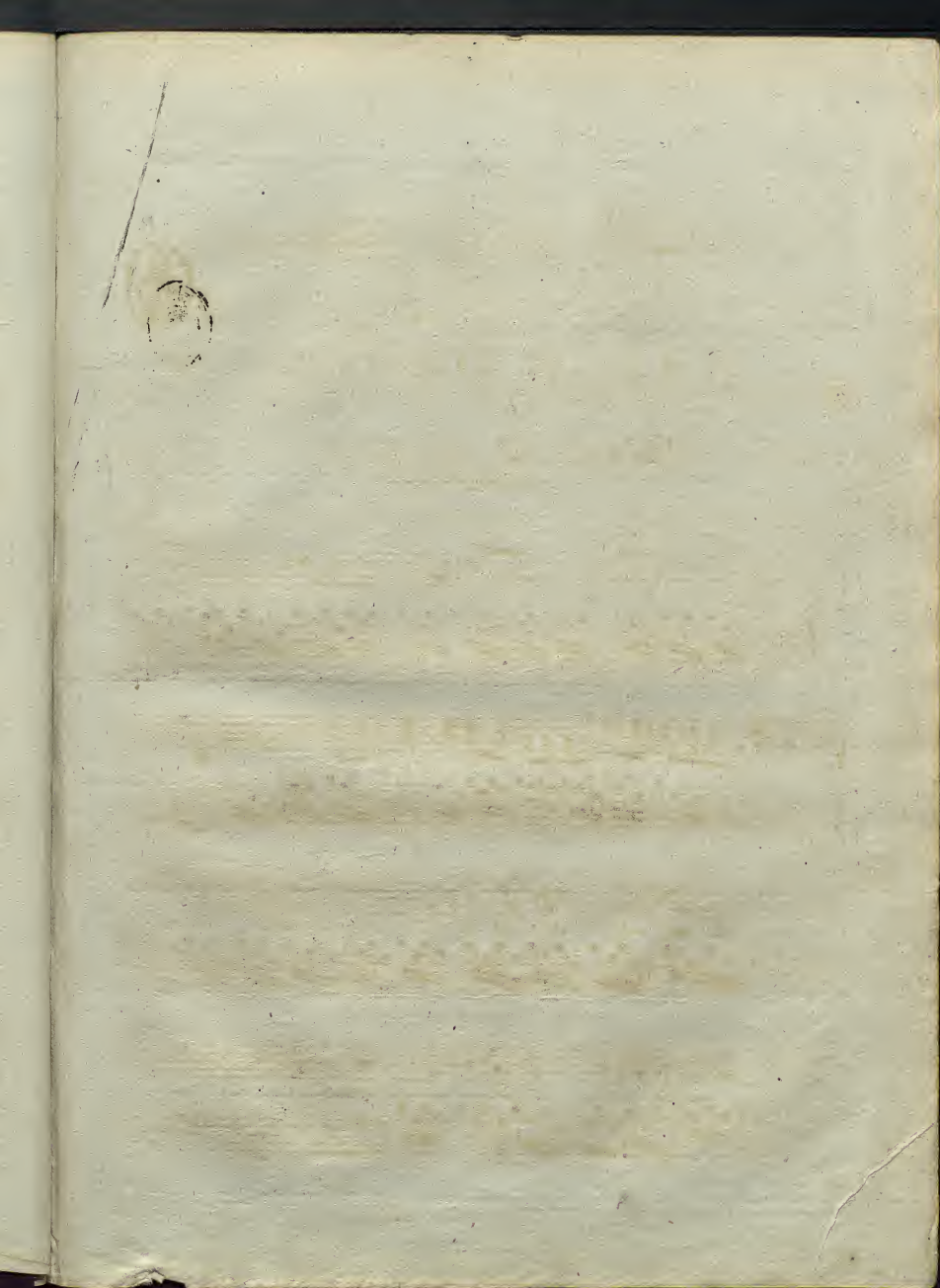
At seven up channel how we hove  
While hopes and fears rushed on my fancy,  
At twelve I gaily jumped ashore  
And to my throbbing heart pressed Nancy.

For two Flutes.









# GRATITUDE.

Sung by

*Mr. Stille*

in the Opera of

## RAMAH DROOG.

Composed by

### WILLIAM REEVE.



Price 1<sup>s</sup>.

London, Printed by Goulding & Co. Music Sellers to her Royal Highness the Princess of Wales 45 Pall Mall.

Andante

How lost the mind which cold and dark, from Gratitude's celestial

fire, in vain receives the hallowed spark, falling alas! but to ex-



pire, oft be my fervent vows re-new'd,

oft be my fervent vows re-new'd, at the shrine of Gratitude

of Gratitude, of Grati-tude oft be my fervent vows re-

ad lib: a tempo  
-new'd at the shrine of Gra-ti-tude

Honour abhors the darksome Cell  
 Unbless'd by Gratitude's bright flame  
 There pale distrust and treach'ry dwell  
 There fraud asserts her wily claim  
 Oft be my fervent vows renew'd  
 At the shrine of Gratitude.

## GUITAR

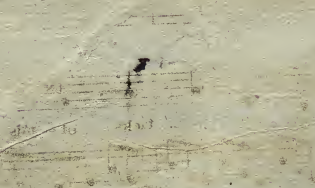
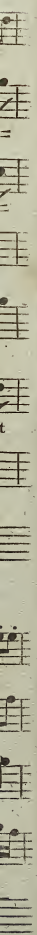
Andante

How lost the mind which cold and dark from Grati-  
 = tudes ce - les - tial fire, in vain receives the hallowed spark, falling a-  
 = las! but to expire, oft be my fervent vows renew'd  
 oft be my fer - vent vows renew'd, at the shrine of  
 Grati - tude, of Gra - ti - tude of Gra - ti - tude, oft  
 be my fervent vows re - new'd at the shrine of Gra - ti -  
 = tude .

## FLUTE

Andante

Sy  
 So  
 ad lib a tempo Sy





2 London, Printed & Sold by L. J. AVENU, Music Seller to His  
Royal Highness the Prince of Wales, 29 New Bond Street.

# THE FRIEND OF MY HEART.

*A Favorite Song.*

The Words by M. P. Andrews, Esq.<sup>r</sup>

*And Set to Music with an Accompaniment for the*

Harp or Piano Forte,

*By Miss Abrams.*

*Ent. at Stationers Hall*

*Pr. 1<sup>s</sup>*

**Larghetto**

The musical score is written for voice and harp/piano. It consists of five systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The tempo marking 'Larghetto' is at the beginning. The lyrics are: 'For thee all the hard-ships of Life I could bear and brave the at-tacks of mis-er-tune and'. The score ends with a double bar line.

For thee all the hard-ships of Life I could  
bear and brave the at-tacks of mis-er-tune and

3

care but care and mis - for - tune my mind would sub =

-due If the friend of my heart If the friend of my

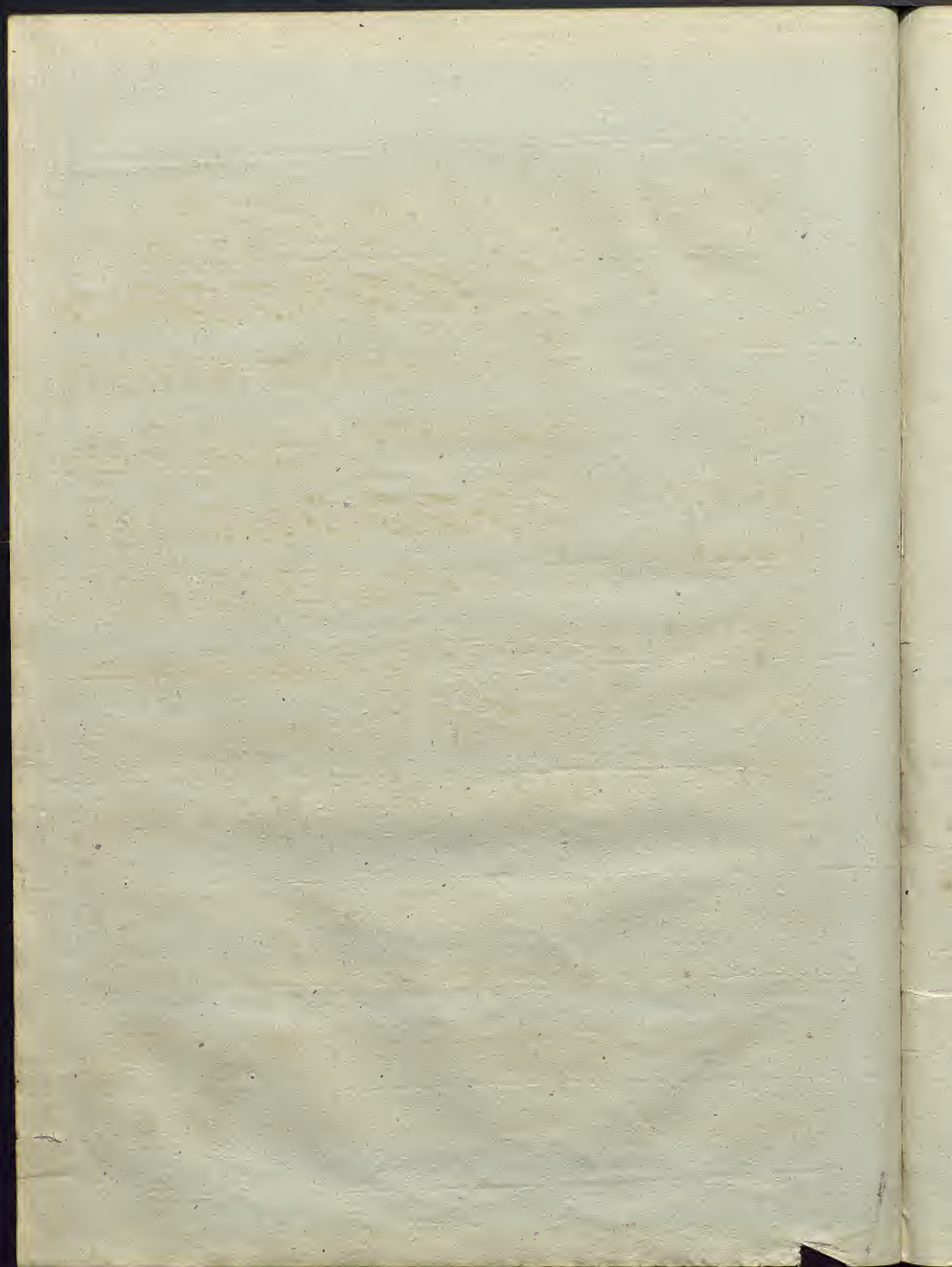
heart must partake of them too.

2

Had Fate from its bounty propitiously lent,  
 Enough but to furnish the Cot of content,  
 The dictates of Love in that Cot I'd pursue,  
 For the Friend of my heart would partake of it too.

3

But Nancy with nought but her truth, to endear,  
 With nothing to give to distress, but a tear,  
 Can ne'er look for comfort with ruin in view,  
 And the Friend of her heart to partake of it too.





London, Printed for & sold by J. Dule, Albion Seller, 179, Cornhill, & the corner of Hedges Street, Regent Street.

My GRANDMOTHER 23

MAIMOUDA the IRON CHEST.

Christians, be Ye.....	1.
Is it not a Spring Rose.....	1.
Widow's Grief.....	1.
Well-a-Day Luck-a-Day.....	1.
Good Fair.....	1.
The Mosquito Song.....	1.
Never think of Love.....	1.
The Fishers Song Say how our World is L.....	1.

<i>Two Lovers One in our Bed.</i>	1.
<i>Century to Abraham.</i>	2.
<i>Wherefore Must we Slave.</i>	1.
<i>The Thence South in Journal Cry.</i>	1.
<i>Tell Tell the Knoll.</i>	1.
<i>Oh! hark! hark!</i>	1.
<i>From Slaves of Night.</i>	1.
<i>Sage in the West.</i>	1.
<i>The Carpet Weaver.</i>	1.

THE SIEGE OF BELGRADE. 10. C.

From the IRON CHEST

Return to V.	2	0
The Parveth March from V.	6	0
The Minuet & Air Sung by Sonora		
March Hail the Jewans Fair	1	
March with the Hare in May	1	
Adieu - I'll leave the tender Soft	1	
Some time ago I married a Wife	1	
How far know how to ruin Life	1	
The Rose & the Lillie		

From the IRON CHEST

*Orverture to Dr.*..... 1 0  
*Five times by the Paper. (Glee)*..... 1 0  
*Song a Little Barbara (Tune)*..... 1  
*Alone the night at a Widow's Gate*..... 1  
*Down by the River there grows a green*  
*Willow*..... 1

The Sapling Oak	1
A Flighted Parrot (Dead)	1

MISCELLANEOUS ARTICLES  
BY STORACE

Do you think by this to save me (Yes).....	1
To night I Love.....	6
My plaudit in no one Else means.....	1
How the Power I want to like you Don't.....	1

---

THE PIRATES.....	2.0
Over the top.....	1 6
The Atlantic Ocean in the.....	

Strike the Trump in Honor of Lincoln	1
For One, Two, or Three Voices	
Capitally a favorite Song	1
Lamentation of the Queen of France	1
Care Anna an Indian Song	2
To me a - - - - -	2
See Sometimes for the Piano-Forte, with	
Violoncello for Violoncello & Cello	5

THE PIRATES 2.0  
*Orphan to Dr.*

The Favorite Dance in F.	6
Lullaby.	1
Ye merry lads, how charming	1
Ye sweet who listen	1
Asleep in Sleep	1
In Cellarworks, surely happy they	1
There the Silvered Whisker Rusts	1
Edo Joshua Doo. (Duet)	1
Ye rising Spirits	1
At the Potts Crucible	1
Unquell the wringing Pith explore	1
The Magic Lamb in	1

OPERAS adapted for the FILM  
*The Chorus*

The Prince	2
The Glorious First of June	1 6
Twickenham	2
My Grandfather	2
The Siege of Lichfield	1
The Pirates	4
The Throne & the Throne	2 6
The Secret	3
The Iron Chest	2 6

THE THREE PARTS OF THE  
 THE THREE PARTS OF THE

FOR THE GUITAR  
*The Sign of Belusoto*

The Purse	3.
The Prize	1. 6

As the above Works are the sole Property of H. M. S. Entered at Stationers Hall. The Public are respectfully entreated to take Notice that no such Piece in future will be added that advantage, with his advantage as above. To prevent spurious Copies, as many of the Arts have been frustrated. As with the same to sell as if some in above a pair.

# THE CARPET WEAVER

A Favorite Song Sung by

Sy.<sup>th</sup> Storace

MAHMOUD,

Composed by

Stephen Storace.

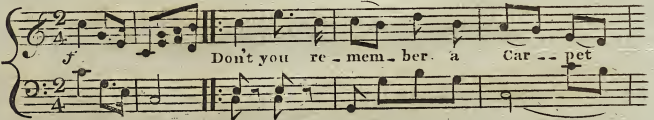
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LONDON.

Price 1/8

Printed for & Sold by, W. Dale, & Co. in Pall Mall, at the corner of the Theatre Royal Street.

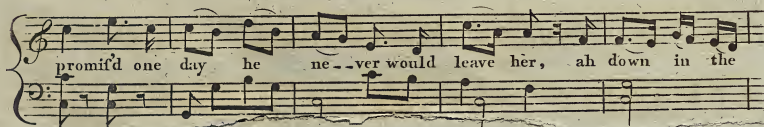
Andante



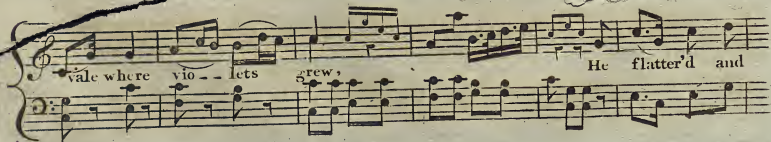
Don't you re - mem - ber a Car - - pet



weaver, whose Daugh - ter lov'd a youth so true, He



promis'd one day he ne - - ver would leave her, ah down in the



vale where vio - - lets grew, He flatter'd and

vow'd where the fat be-side him, soft tales tel-ling of loves long a-  
 go, He vow'd to her, but can you tell, if she her love de-nied him, ah  
 down in the vale where vio-lets grow.

Never, he told her, he would be a rover,  
 She fondly thought he told her true  
 But how shall the Maid his truth discover  
 Ah will he plight his vows anew.

If never, never her voice deceiv'd him,  
 Now while telling of loves long ago  
 Can he forget the girl, who believ'd him,  
 Down in the vale where violets grow.

For the Ger: Flute.

Andante

*f* Song  
 sym So  
 sy



1. The first part of the book  
contains a list of the names  
of the persons who were  
present at the meeting.  
2. The second part of the book  
contains a list of the names  
of the persons who were  
present at the meeting.

3. The third part of the book  
contains a list of the names  
of the persons who were  
present at the meeting.  
4. The fourth part of the book  
contains a list of the names  
of the persons who were  
present at the meeting.

5. The fifth part of the book  
contains a list of the names  
of the persons who were  
present at the meeting.

London, Printed & Sold by L. LAVENU, Music Seller to His  
Royal High:<sup>ness</sup> the Prince of Wales, N<sup>o</sup> 29, New Bond Street.



# THE WHITE MAN,

— A favorite Ballad, —

*The Words taken from*

MR. PARK'S, Travels,

*and Set to Music, with an Accompaniment*

for the

HARP OR PIANO FORTE,

by

*Miss Abrams.*

*First at Stationers' Hall.*

Pr. 1<sup>s</sup> 6

*'He found the Inhabitants of the Village either averse, or afraid, to give him lodging, or entertainment; and having turned his horse loose, he sought Shelter, from a Storm of thunder & rain, under a tree. At length, as night approached that kindness & humanity inherent in the female Sex, to which he had often been indebted on former occasions, came to his relief on the present. — A Poor Negro Woman, returning from the labours of the field, observed that he was wet, weary & dejected, and taking up his Saddle & Bridle, told him to follow her. She led him to her Cottage, lighted up A lamp, procured him an excellent Supper of fish, & plenty of Corn for his horse: after which, she spread a Mat up on the floor, and said he might remain there for the night. For this well timed bounty, our traveller presented her with two of the Four brass buttons Which remained on his Waistcoat.*

Ad Lib<sup>m</sup>

The winds roard, and the rain - - - fell, The

## Larghetto.

poor white man faint and weary, Came and fat

un-der our tree, Came and fat un-der our tree.

He has no mother to bring him milk, No wife to

grind - his corn, No wife to grind his corn.



Andante.

5

Let us pi - ty the poor white man - Who

Let us pi - ty the poor white man - Who

Let us pi - ty the poor white man, Who

Andante. *p*

came and fat under our tree,

came and fat under our tree, Let us pi - ty

came and fat under our tree, the poor white

Who came and fat under our tree; He has no mother

Who came and fat under our tree; He has no mother

man, Who came and fat under our tree;

to bring him milk, No wife, no wife to grind his corn - - -

to bring him milk, Let us

No wife, no wife to grind his corn, Let us

Let us pi-ty the poor white man - - Who came and fat

pity, pi-ty the poor white man - - Who came and fat

pity, pi-ty the poor white man, Who came and fat

under our tree, Who came and fat - - under our tree.

under our tree, Who came and fat - - under our tree.

under our tree, Who came and fat under our tree.

Largo

*Rise with the Morn,*

a Favorite BALLAD as sung by

(M<sup>rs</sup> Jordan 2)

with the greatest Applause

in the *new Comedy* of

INDISCRETION.)

Theatre Royal Drury Lane.

the Music by a

the Music by a  
*Lady of Fashion*  
 LONDON. D. 16.

LONDON

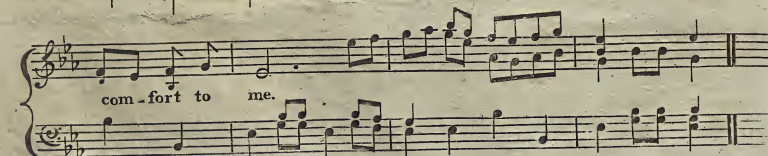
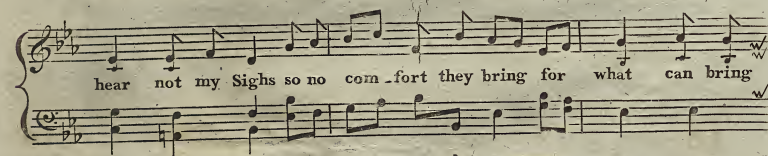
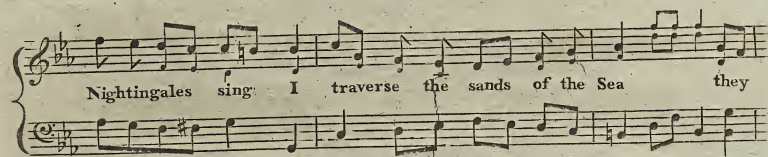
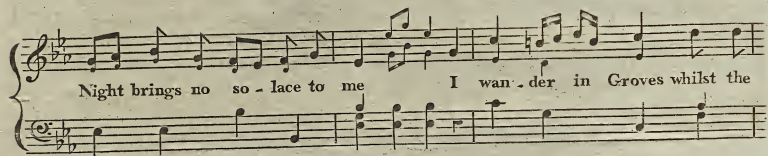
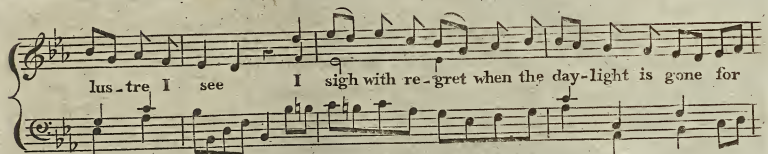
*P. i. G.*

Printed by John Longman, Clementi & Comp<sup>s</sup> 26, Cheapside.

Where they be had just Published the Blue Bell of Scotland by W<sup>m</sup> Lorcham, Price 1<sup>s</sup>.

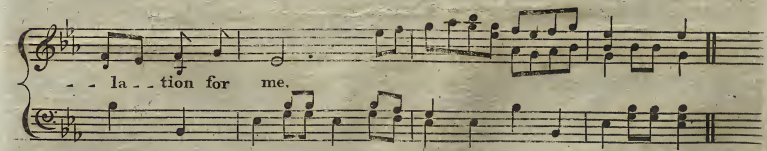
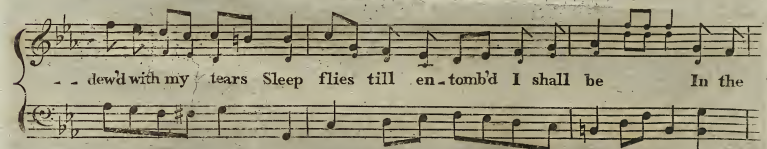
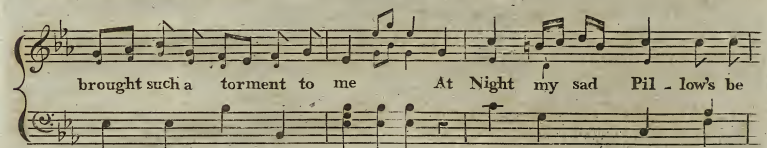
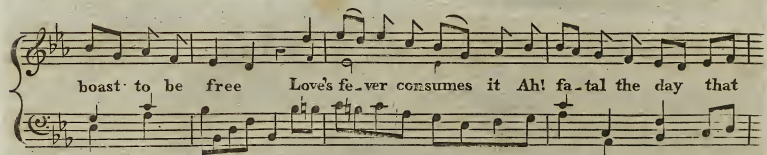
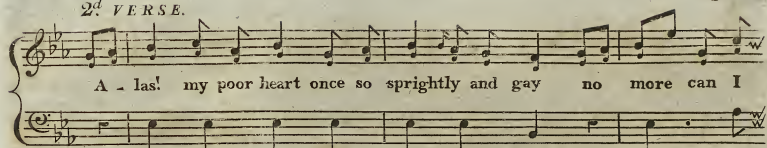






2<sup>d</sup> VERSE.

3



rise with the Morn I con - template the Sun Au - ro - ra's bright lus - tre I  
 see I sigh with re - gret when the day - light is gone for  
 Night brings no So - lace to me I wan - der in Groves whilst the  
 Nightingale's sing I tra - verse the sands of the Sea they  
 hear not my sighs so no com - fort they bring for what can bring  
 com - fort to me.

(2)

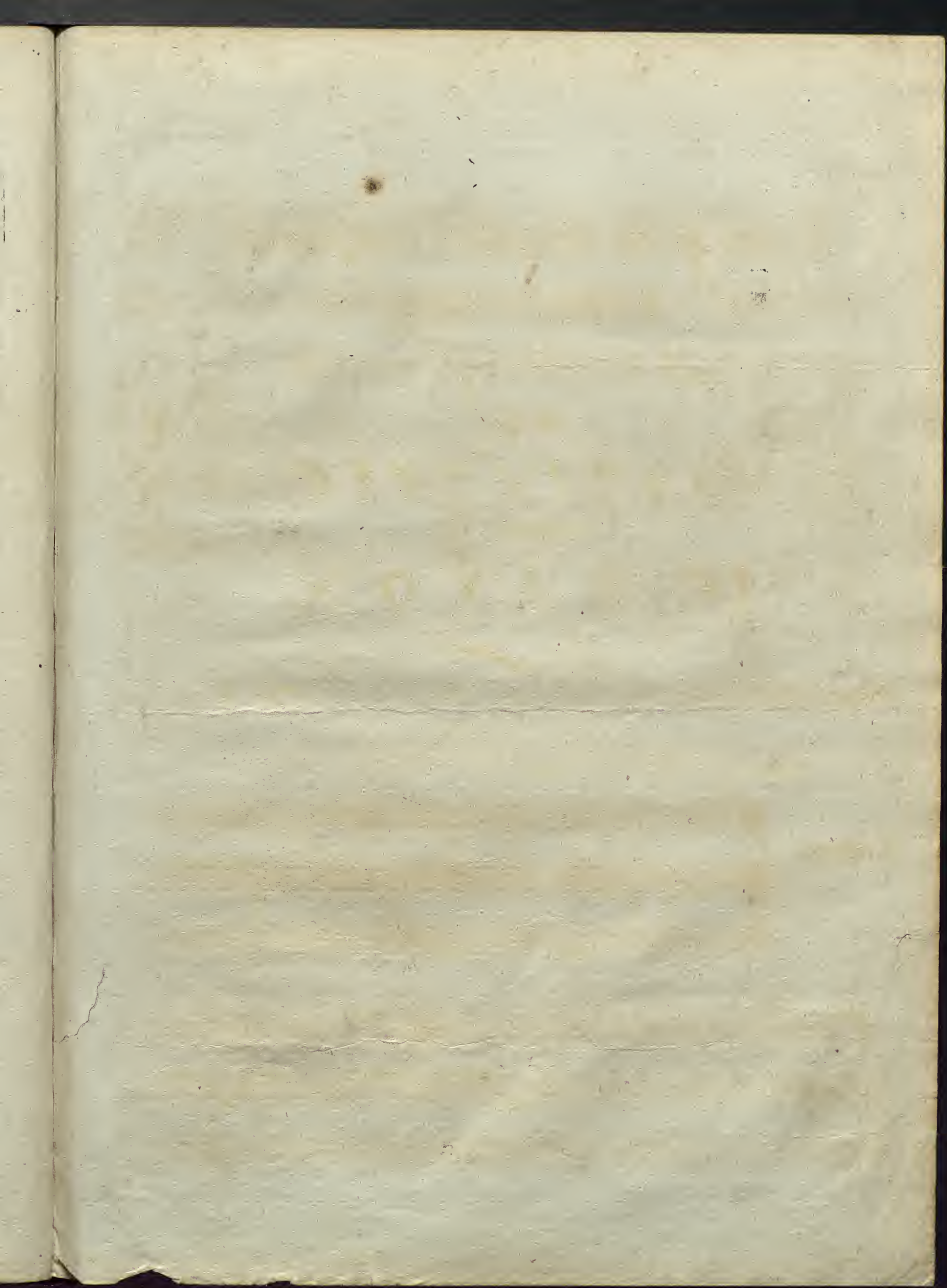
Alas! my poor heart, once so sprightly and gay  
 No more can I boast to be free  
 Love's fever consumes it — Ah! fatal the day  
 That brought such a torment to me!

At Night my sad Pillow's bedew'd with my tears  
 Sleep flies till entomb'd I shall be (fears  
 In the Grave there's an end to troubles and  
 And that's consolation for me. ^

## FLUTE

Song  
 Sym. Song





*A prey to tender anguish*  
A favorite Song

*With an Accompaniment*

for the

**PIANO FORTE**

*Composed by*

**D<sup>R</sup>. HAYDN.**

Entered at Stationer's Hall.

Price 1<sup>s</sup>.

L O N D O N

*Printed by Longman, Clementi & Co. 26 Cheapside.*

Larghetto

A prey to ten - der an - guish, Of

ev' - ry joy be - rear'd, How oft I sigh and lan - guish, How

oft' by hope de-ceived! Still wishing, still de-siring, To  
blifs in vain a-spiring, A thousand tears I shed, In nightly tri-bute  
shed, In night-ly tri-bute shed.

## 2

And love and fame betraying,  
And friends no longer true;  
No smiles my face arraying,  
No heart so fraught with woe!  
So pass'd my life's sad morning:  
Young joys no more returning!  
Alas, now all around,  
Is dark and cheerless found!

## 3

Ah, why did nature give  
A heart so soft and true  
A heart to pain  
At ills  
At other  
And

## 4

Ere long perchance my sorrow  
Shall find its welcome close,  
Nor distant far the morrow  
That brings the wish'd repose:  
When death with kind embracing,  
Each bitter anguish chasing,  
Shall mark my peaceful doom,  
Beneath the silent tomb.



## For two GUITARS.

Larghetto

A prey to ten - der an - guish, Of  
 ev' - ry joy be - reav'd, How oft' I sigh and languish, How  
 oft by hope de - ceiv'd! Still wishing, still de - siring, To  
 bliss in vain as - piring, A thousand tears I shed, In night - ly tribute

# The Confession.

A Favorite CANZONET

with an Accompaniment for a

HARP or PIANO FORTE,

the Music by

An AMATEUR.

Pr. 1<sup>s</sup>

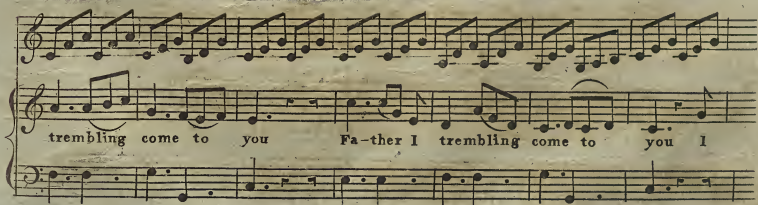
L O N D O N .

Printed & Sold at Bland & Wellers, Music Warehouse, 23 Oxford Street.

Lento



With sor - row and re - pentance true Fa - ther I



trembling come to you Fa - ther I trembling come to you I

know I've too In - - dulent been to one but ah for - give the sin to

one whom still I love tho' he un grate - - ful

prove, and false to me's Then let me on my

knees con - - fess how I've been tempt - - ed to trans -



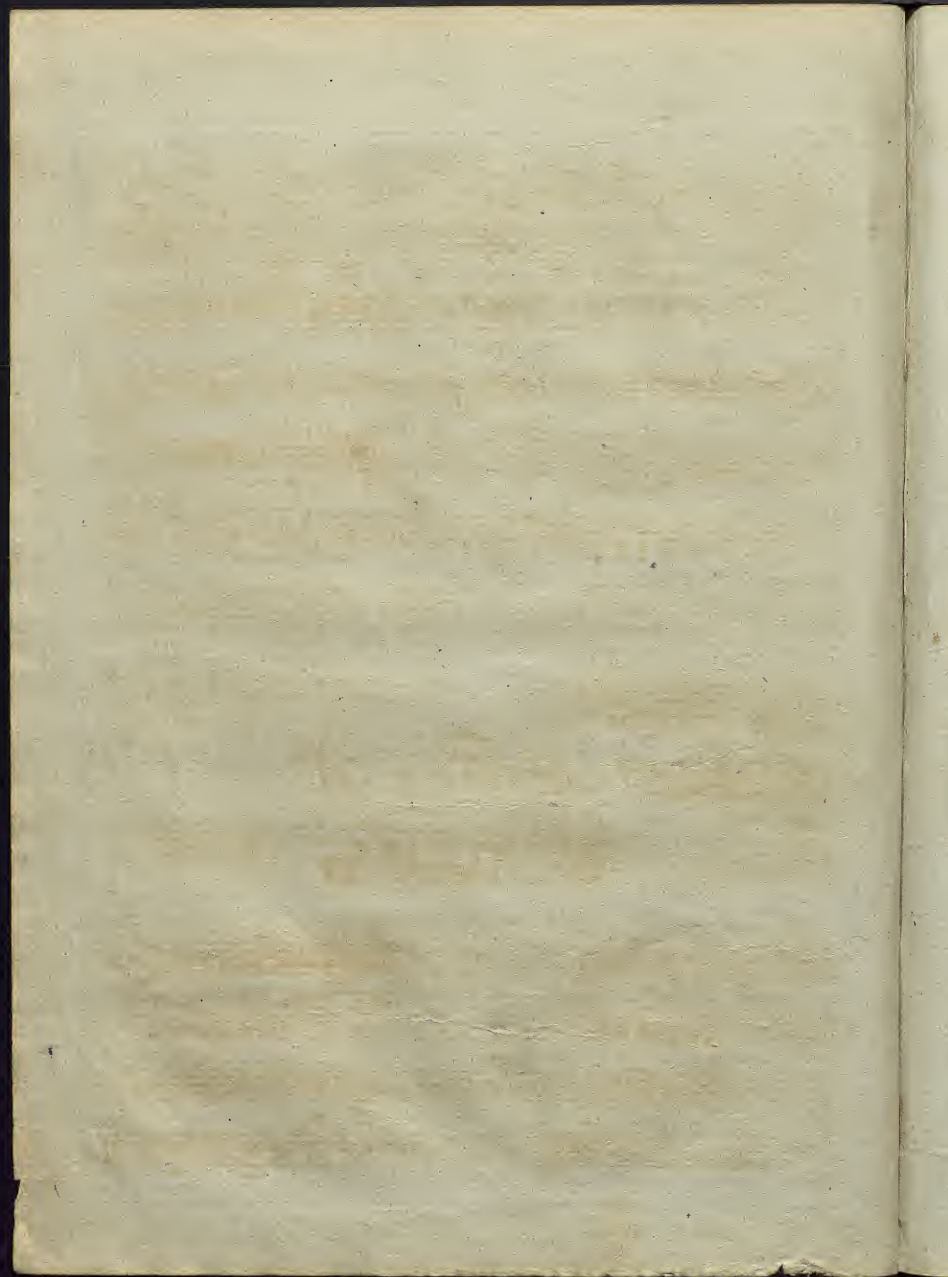
— gress Then let me on my knees con— fess

2  
 Oh rev'rend Father if you knew'  
 The charms of him alas untrue;  
 Oh had you heard the false one swear,  
 I was the fairest of the Fair,  
 You would not Holy Sir refuse;  
 So slight a weakness to excuse;  
 He swore he'd never love me less;  
 Oh Father must I then confess,

3  
 To grief eternal grief a prey  
 His name is all my heart can say  
 When bathed in sad repentant tears  
 Still to my mind his name appears  
 Yes tis that name that name alone  
 Which bends me now before thy throne  
 ALCANDOR— but I can't express  
 Oh Father must I then confess

4  
 Oh tell him should he come to you,  
 And thus like me for mercy sue  
 Tell him of all the crimes accurst  
 Tell him Inconstancys the worst  
 Tell him that he who's false in love  
 Can neer hope Pity from above  
 Tell him that I alone can blefs  
 And send him to me to confess

#### GERMAN FLUTE



*When pensive I thought of my  
Love.*

SUNG BY MRS CROUCH

In the Opera of

*HELEN HEPLAERD*

Composed by Michael Kelly

*Indulged at St. Paul's.*

*Price 1<sup>s</sup>*



Printed for Corri Duitch & Co. Music Sellers to their Majesties N. 28 Haymarket. G. Dean, S. Scholes, London.  
N. 8 South St. Andrew S. & N. 37 Bridge S. Edinburgh.

Piano Forte

*Andante*

When pensive I  
thought of my Love the Moon on the Mountains was bright and



Philomel down in the Grove broke sweetly the silence of

Night O I wish that the tear drop would flow but

felt too much anguish to weep till warmed with the weight of my

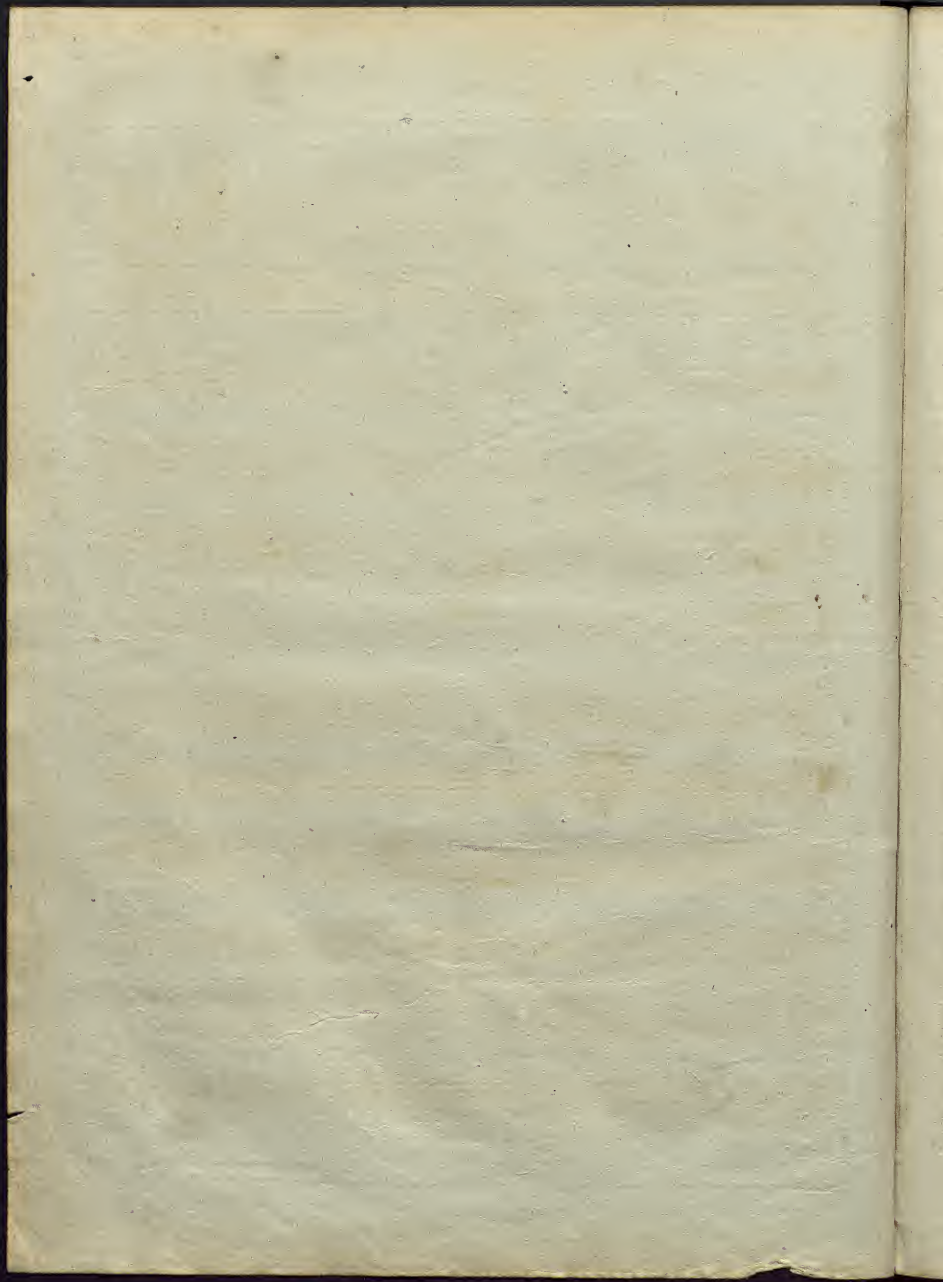
woe I sunk on my pillow to sleep to

Poco *f* *p*

fleep to fleep I funk on my pil-low to

fleep.

<sup>2</sup>  
 Me thoughts that my Love, as I lay,  
 His ringlets all clotted with gore,  
 In the paleness of Death, seem'd to say,  
 Alas! we must never meet more.  
 Yes, yes, my belov'd we must part,  
 The steel of my Rival was true;  
 The Afsa'in has struck on that heart,  
 Which beat with such fervour for you.





THE  
*Blue Bell of Scotland.* 1

— A Favorite Ballad, —

*As Composed and Sung -*

*by*  
*Mr. Jordan,*

at the

*THEATRE ROYAL DRURY LANE.*

*Printed at Stut Tull*

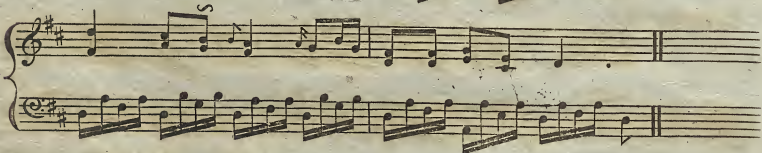
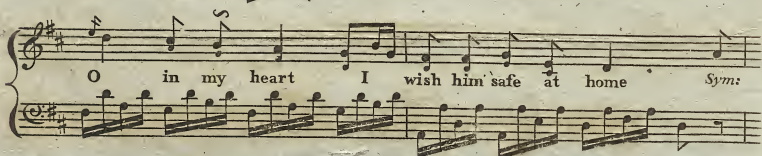
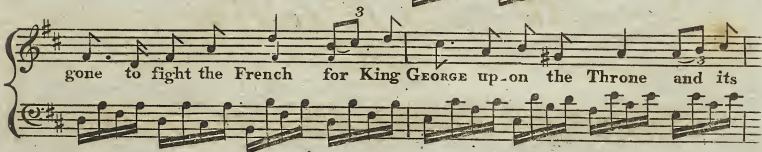
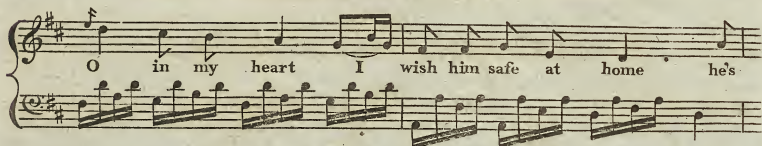
*Pr. 1<sup>s</sup>*

*London. Printed & Sold by John Longman, Clementi, & Co. 26 Cheapside.*

*Andante*

The musical score is written for voice and piano. It begins with a treble and bass staff in G major (one sharp) and common time (C). The tempo is marked 'Andante'. The first system shows the vocal melody with dynamics *f* and *p*, and the piano accompaniment. The second system continues the melody, with a vocal entry marked 'S.' for 'Oh! where and oh where is your'. The third system concludes with the lyrics 'Highland Laddie gone, Oh! where and oh where is your Highland Laddie gone;'. The piano part consists of a continuous eighth-note accompaniment throughout.

2



2

Oh where and oh where did your Highland Laddie dwell  
 He dwelt in merry Scotland at the sign of the Blue bell  
 And its oh in my heart I love my Laddie well.

3

In what Cloaths in what Cloaths is your Highland Laddie clad  
 His Bonnet of the Saxon green and his Waiscoat of the Plaid  
 And its oh in my heart I love my Highland Lad.

4

Suppose and suppose that your Highland Lad should die  
 The Bagpipes should play over him and I'd sit me down and cry  
 And Its oh in my heart I wish he may not die.

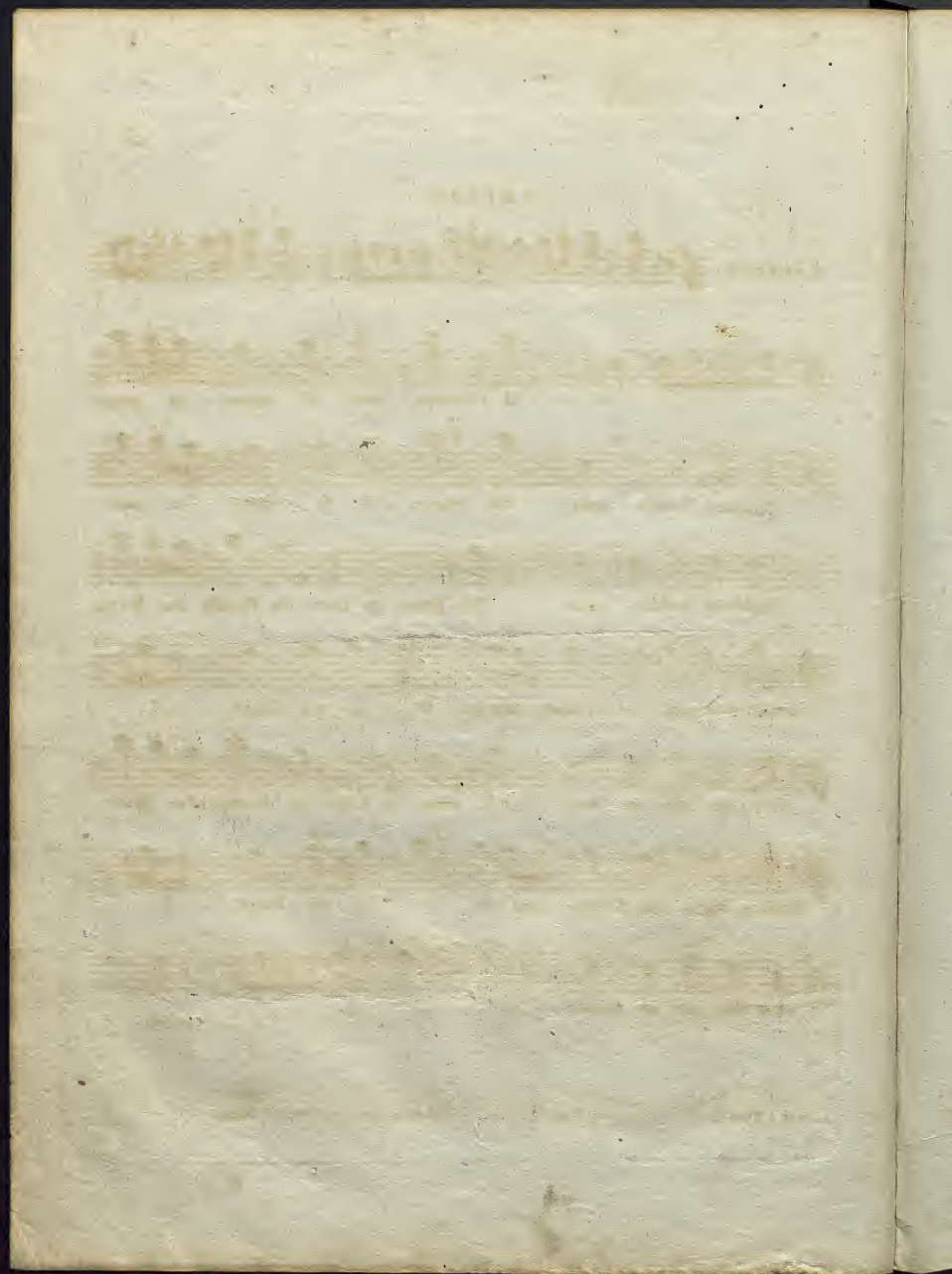
## GUITAR.

ANDANTE.

O where, and O where is your  
 Highland Laddie gone Oh where, and O where is your  
 Highland Laddie gone. He's gone to fight the French for KING  
 GEORGE upon the Throne And its O in my heart I  
 wish him safe at home he's gone to fight the French for KING  
 GEORGE upon the Throne and its O in my heart I  
 wish him safe at home. Sym.

N.B. The *Guitar* to be play'd as it stands, but to be sung an Octave lower.





# AWAY WITH MELANCHOLY

FAVORITE

AIR OR DUET.

Composed by

*M. Mozart.*

*Pr. 1<sup>s</sup>*

LONDON.

*Printed by Longman, Clementi & Co. 26 Cheapside.*

Piano Forte *Andante*

The piano introduction is written for piano and forte dynamics. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante'. The music features a series of chords and single notes in the right hand, with a more active bass line in the left hand. The introduction concludes with a final chord.

The vocal and piano accompaniment is written for two voices and piano. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with a key signature of one sharp (F#). The tempo is marked 'Andante'. The lyrics are: 'A - way with me - lan - cho - ly, Nor doleful changes'. The music features a series of chords and single notes in the right hand, with a more active bass line in the left hand. The vocal parts enter with the first line of the song, followed by the piano accompaniment.

ring, On life and hu-man fol-ly but merrily merrily

ring, On life and hu-man fol-ly but merrily merrily

ring fal la, Come on ye ro-sy hours gay smiling moments

ring fal la, Come on ye ro-sy hours gay smiling moments

bring, We'll strew the way with flow'rs and mer-ri-ly mer-ri-ly

bring, We'll strew the way with flow'rs and mer-ri-ly mer-ri-ly



First system of the musical score. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature has one sharp (F#). The lyrics are: "sing fal la For what's the use of fighting, when time is on the". The piano part begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes.

sing fal la For what's the use of fighting, when time is on the

*f*

Second system of the musical score. The lyrics continue: "wing, Can we prevent his fly - ing, then merrily merrily". The piano accompaniment continues with the same rhythmic pattern.

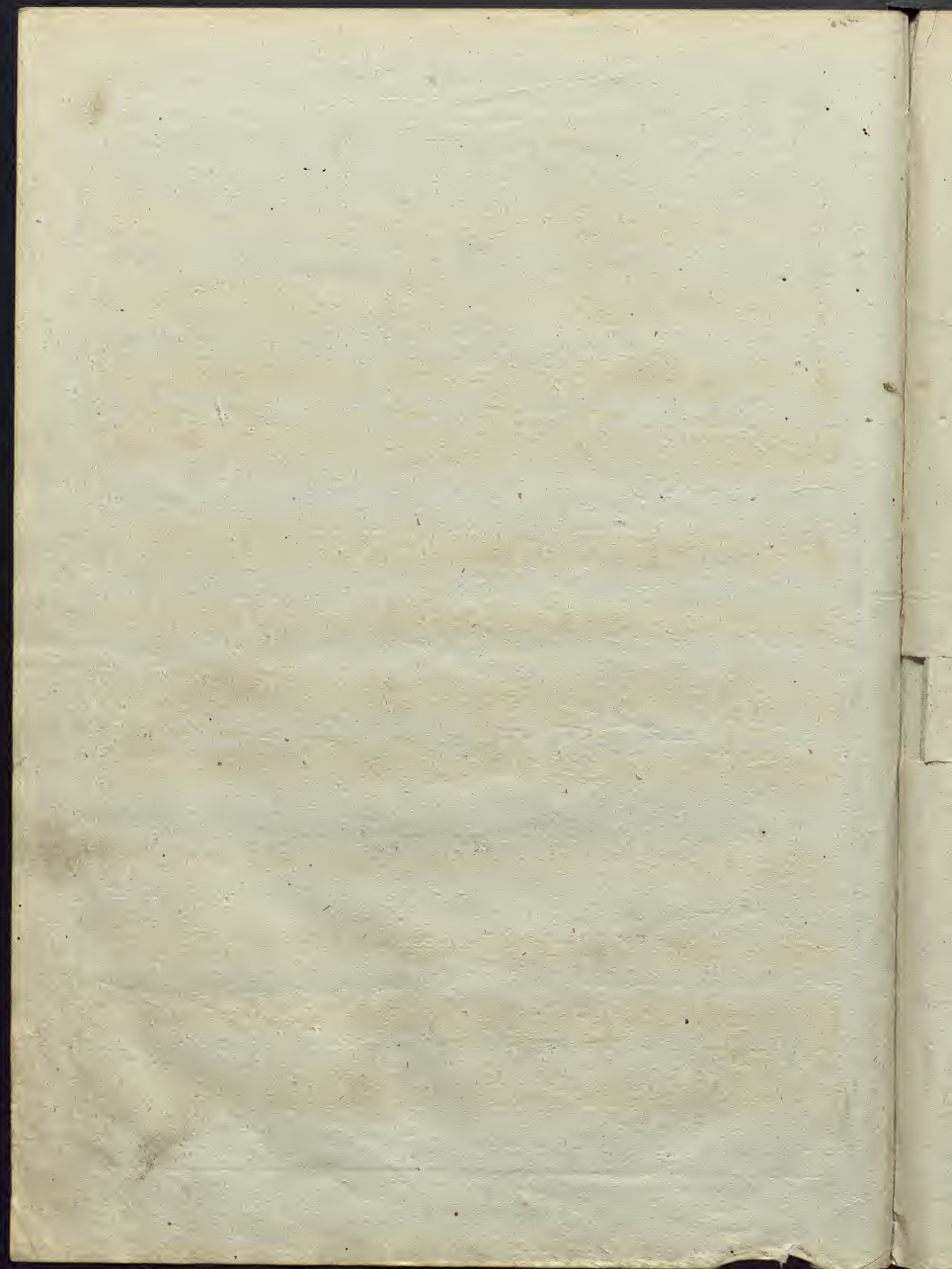
wing, Can we prevent his fly - ing, then merrily merrily

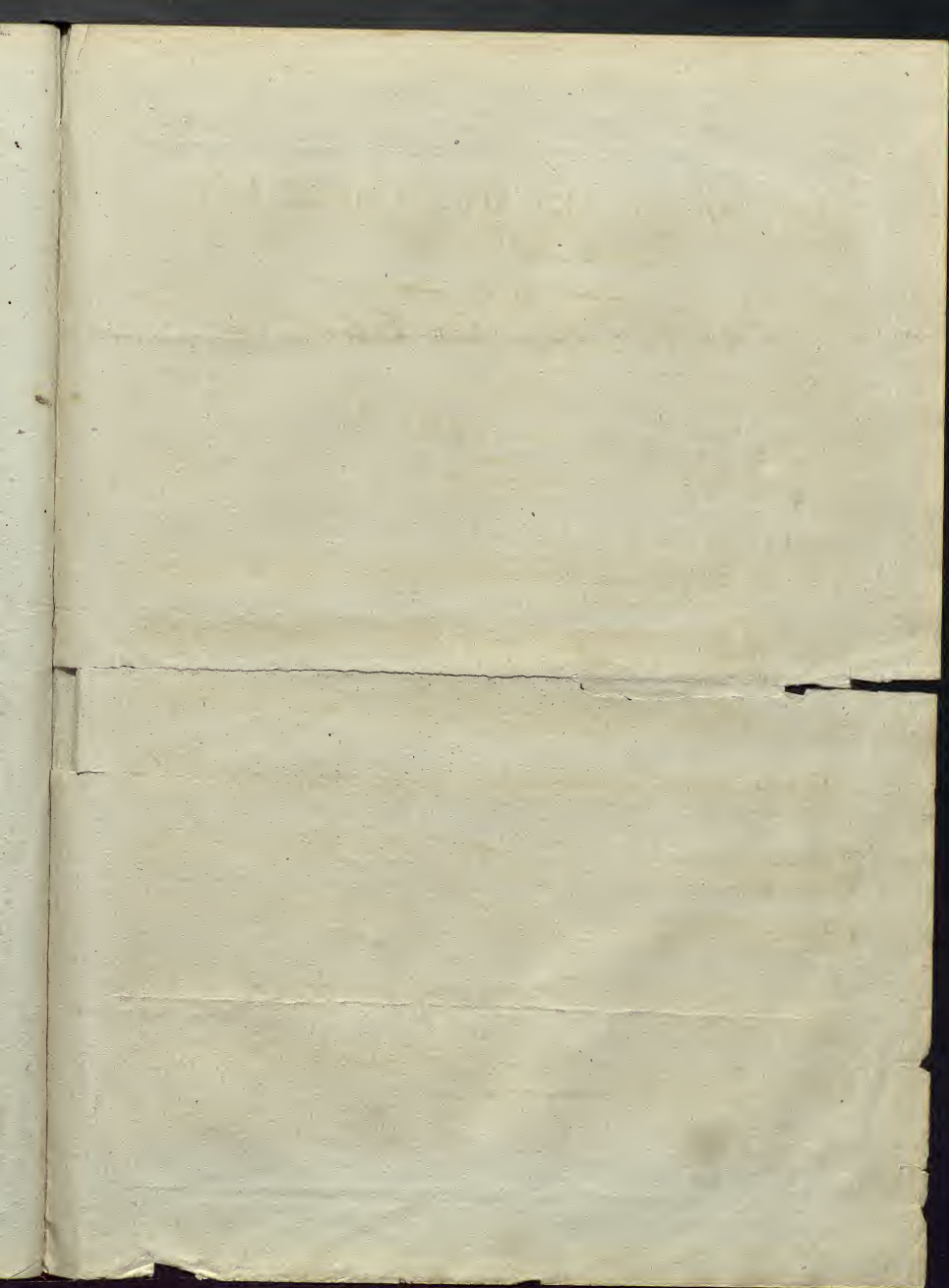
Third system of the musical score. The lyrics are: "sing fal la." followed by a double bar line. The piano part concludes with a final chord. The word "Fine" is written at the end of the piano staff.

sing fal la.

*f*

Fine







# SOFT MUSIC LET MY HUMBLE LAY,

*Sung by Miss Farren,*

in the

*New Comedy of False Colours,*

*Composed by*

*M<sup>R</sup>. SUETT.*

Price 1<sup>s</sup>

LONDON.

*Printed & Sold by Preston & Son, at their Wholesale Warehouses 97, Strand.*

VOCE.

The musical score is written for voice and piano. It consists of three systems of staves. The first system shows the vocal line and piano accompaniment. The second system includes the lyrics 'Soft Mu - sic, let my hum - ble lay, Thy sweetest' under the vocal line. The third system includes the lyrics 'ac - cents move, Soft Mu - sic, let my hum - ble lay, Thy' under the vocal line. The piano part features a continuous arpeggiated figure in the right hand and a more rhythmic accompaniment in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8.

sweet-est Ac-cent's move, While in de-lu-sive Hope I

stray To JU-LIA and to Lo *Ad libitum* - ve. While in de-lu-sive

Here I stray, To JU-LIA and to Love, To JU-LIA and to Love, To

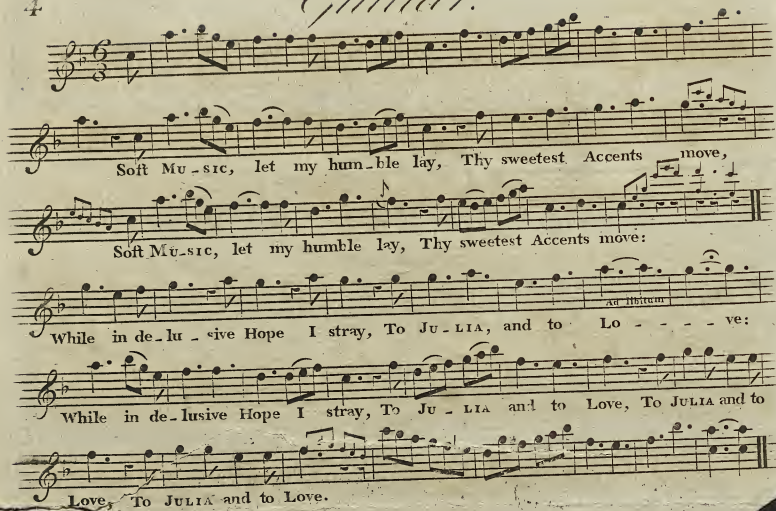
JU-LIA and to Love.

2

That when to court the willing Strain  
 She tunes her graceful Art,  
 Each trembling Tone may breathe again  
 The Sigh that rends my Heart.

3

And should thy plaintive murmurs steal  
 A sympathetic Tear,  
 In fond emotion then reveal  
 ANTONIO sent thee here.

*Guitar:*


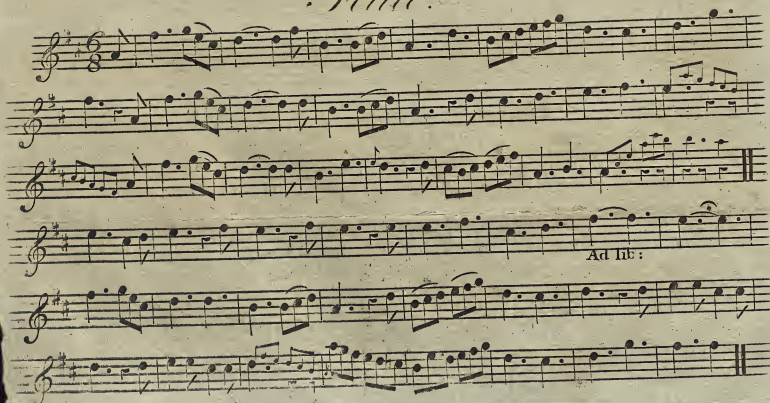
Soft Mu-sic, let my hum-ble lay, Thy sweetest Accents move,

Soft Mu-sic, let my humble lay, Thy sweetest Accents move:

While in de-lu-sive Hope I stray, To JU-LIA, and to Lo - - - ve:

While in de-lusive Hope I stray, To JU-LIA and to Love, To JULIA and to

Love, To JULIA and to Love.

*Flute.*


Ad lib:



London. Printed & Sold by L. LAVENU, Music Seller to His  
Royal Highness the Prince of Wales, N<sup>o</sup> 29, New Bond Str<sup>t</sup>

1

# The Three Sighs \_ Sorrow, Hope & Blifs,

*A favorite Song,*

The Words by a Gentleman.

*And set to Music with an Accompaniment for the  
Harp or Piano Forte by*

*Miss Abrams.*

Pr. 1<sup>s</sup> 6

Enc<sup>d</sup> at Stationers Hall

Larghetto

The musical score is written for voice and harp/piano. It consists of four systems of staves. Each system has a vocal line (treble clef) and a piano/harp accompaniment line (bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The tempo marking 'Larghetto' is at the beginning. The lyrics are written below the vocal line. The score ends with 'V.S.' (Versus) at the bottom right.

yon \_ der cliff, there stands a Cot long fa \_ vor'd by the foaming  
tide, When EDWARD left the much lov'd spot, with parting kiss, fair

V.S.

ANNA sigh'd, with EDWARDS presence blest to day but sad will be to =

=morrow, a - dieu! a - dieu! She scarce could say and heav'd the sigh of

sorrow. Some

Months had past in si - lent grief till rea - sons voice re =



=sum'd its sway, She knew complaint neer gave re\_lief so grew resign'd from

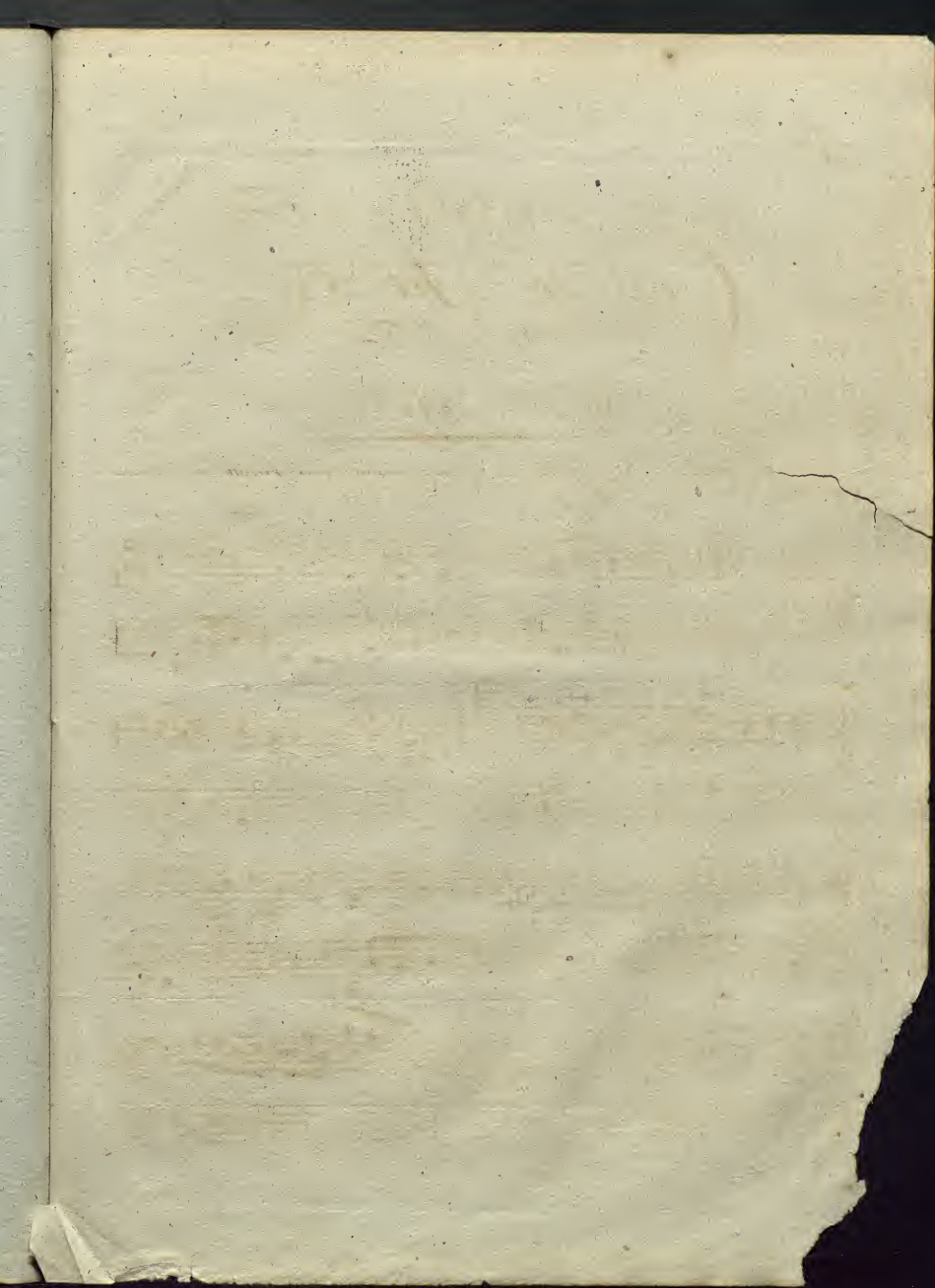
day to day. oft from the cliff shēd sudden cry He may return to

=morrow, While thus She sang, Hopes rising sigh reliev'd the Sigh of

sorrow. And



now the Ves-sel homeward steer'd She saw the well known to-ken  
wave the faith-ful sight her bosom cheer'd, the to-ken she at  
parting gave, fond EDWARD cried with ardent Kifs, thou shalt be  
mine to morrow, While thus he spake the Sigh of blifs dis-  
=peld the sigh of Sorrow.



# The GHOST of Crazy Jane

*Written & Composed*

by *A LADY.*

Price 1.<sup>s</sup>

*London, Printed by Goulding & Co. Music Sellers to their Royal Highnesses  
the Prince & Princess of Wales, 45 Pall Mall.*

Andante  
Affettuoso

The musical score is written for piano in G major and 4/4 time. It consists of four systems of staves. The first system has no lyrics. The second system begins with the lyrics 'The evening of a'. The third system continues with 'summers day with out a thought to cheer - a love - ly damsel'. The fourth system concludes with 'seem'd to say why is not Hen - ry here'. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The tempo and mood are indicated as 'Andante Affettuoso'.

The evening of a  
summers day with out a thought to cheer - a love - ly damsel  
seem'd to say why is not Hen - ry here



with trem-bling steps and droop-ing head, she slow-ly cross'd the  
plain - her hope-ful heart she of-ten said shed tears for crazy Jane.

D.C.

2

For love deserted, broken vows,  
Of false and perjur'd Man;  
She did the fickle God accuse,  
Which could her heart trepan:  
The dusky night began to draw  
Its influence o'er the main;  
She starts, she looks, she surely saw,  
The Ghost of **CRAZY JANE**.

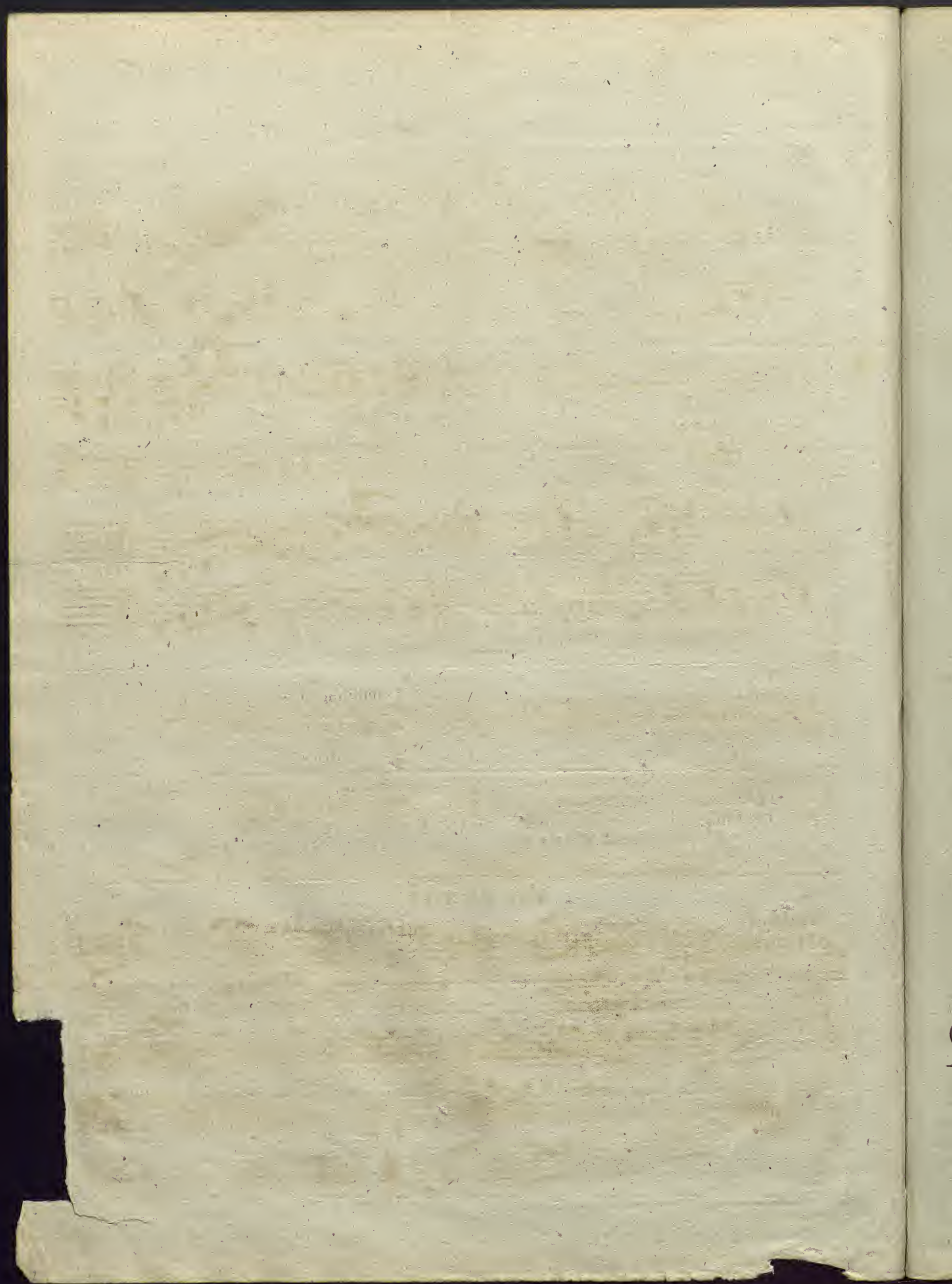
3

Now trembling at the awful scene,  
She saw the Spectre move;  
And gently gliding o'er the green,  
Soon lost it in the grove:  
There wand'ring 'midst the lonely wood,  
With sadness in her train;  
Is often seen in direful mood,  
The Ghost of **CRAZY JANE**.

## For the Guitar

**Andante**  
**Affetuoso**

sym so sym so D.C. sym



# Little Taffline

a favorite Song

Sung by M.<sup>rs</sup> Blande, in the

MUSICAL ENTERTAINMENT

of the

## Three and the Deuce

as performed at the

Theatres Royal, Haymarket, & Drury Lane,

Composed by

### Stephen Storace

Entered at Stationers Hall.

Price 1<sup>s</sup>

London Printed for & sold by J. Dale, No. 19, Cornhill, & J. B. Colford, Street, corner of Holles Street

First system of musical notation. Treble and Bass staves. Key signature: one sharp (F#). Time signature: 2/4. The tempo marking "Andante" is written below the treble staff. The first measure of the treble staff begins with a piano dynamic marking (*p*). The first measure of the bass staff begins with a forte dynamic marking (*f*).

Second system of musical notation. Treble and Bass staves. Key signature: one sharp (F#). Time signature: 2/4. This system continues the musical composition from the first system.



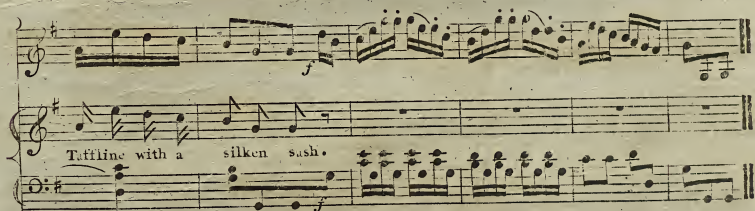
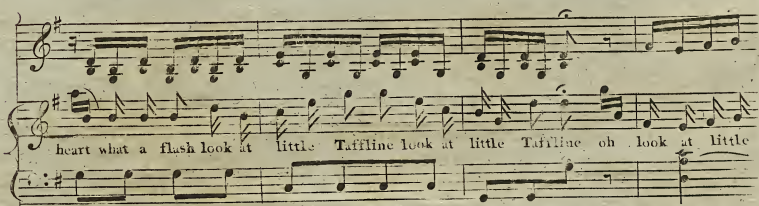
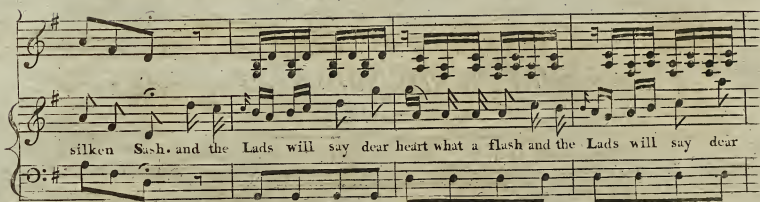
Taffline

Should for the for-tune be my lot, to be made a wealthy bride; I'll

glad my Pa-rents low-ly Got, all their pleasure and their pride: And when I'm

drest all in my best I'll trip a-way like La-dy gay I'll trip I'll trip a =

= way. And the Lads will say dear heart what a flash look at little Taffline with a



Oh! then what pleasure to be seen,  
 When the lads at evening meet!  
 With silken sash of pink or green,  
 Silken roses on my feet!  
 How folks will stare,  
 As hir goes by,  
 "See see they'll cry,  
 Her flanty air,  
 And the lads will say "Dear heart what a flash!  
 Look at little Taffline with a silken sash!

A CATALOGUE  
of the  
**FAVORITE OPERAS**  
with the OVERTURES & SONGS &c. Extracted as  
Composed & Selected  
by  
**STEPHEN STORAGE.**

London, Printed for & Sold by J. Dale, Music Seller, N<sup>o</sup>. 19 Cornhill, & the corner of Holles Street, Oxford Street.

**THE CHEROKEE 10.6**

Overture to D <sup>e</sup>	1.6
False Hope dissembling	1.1
Sweet as Friendship Night	1.1
Sweet Friendship	1.1
A Sailor-Love & Laps	1.1
Dearest Creature	1.1
Asapherod once had lost his Love	1.1
Our Country is our Ship &c. See	1.1
What awaits the lucky Crew	1.1
And does a fond Emotion (Duet)	1.1
Former Times the silent Bride D <sup>e</sup>	1.1
The Cherokee & British Marches	1.6

**The PRIZE or 2.5.3.8.4.0**

The Poor Black Boy	1.1
As tell me softly (Duet)	1.1
From my fate, is such than W <sup>e</sup>	1.1
to dear delightful Soul	1.1

**THE GLORIOUS 1<sup>st</sup> of JUNE 8.0**

Overture to D <sup>e</sup>	1.1
Ode my Love	1.1
He lives but to conquer & Conquer to Surv	1.1
When in War on the Ocean	1.1
The Line was Formed	1.1
On the right surface of the Day	1.1
When the World & the Wind Watch	1.1
Adieu to the Village Daughters	1.1
For 4 Voices Adapted by Storace	1.1

**LODOISKA 8.0**

The Overture to which is called the March and	1.6
Symphonies to the 2583 Acts	1.6
The Overture & March when Adapted by Storace	1.1
Al Lodoiska	1.1
Ye strains that remind my Prison Creep	1.1
When the darkened Midnight	1.1
Adieu my Phoebe	1.1
Sweet Bird that Chant	1.1
Mark! Mark the Music	1.1
Defend some Warring Angel	1.1
Phoebe! tis her Voice (L <sup>ie</sup> )	1.6

**MY GRANDMOTHER 7.0**

Overture to D <sup>e</sup>	1.1
As you join an Opening Roses	1.1
Trials & Trials	1.1
With a Song Look-a-Day	1.1
Crucel Fair	1.1
The Masquerade Song	1.1
Never think of Love	1.1
The Picture Song (See how our Words &c)	1.1

**THE SIEGE of BELGRADE 10.6**

Overture to D <sup>e</sup>	2.6
The Favorite March from D <sup>e</sup>	1.0
The Minuet & Air for Stance	1.0
All with hand the Joyous Day	1.1
Blethe as the Flowers in May	1.1
No more I'll leave the happy Day	1.1
Some time ago I married a Wife	1.1
How far have how to value Life	1.1
The Rose is the Little	1.1
The Sighing Out	1.1
Of Elizabeth's Faith (Duet)	1.6
Thou you think by this to me me	1.1
To my Love (Duet)	1.6
My Point in no one else gives	1.1
How the Deuce I come to live you	1.1

**THE PIRATES 12.0**

Overture to D <sup>e</sup>	1.6
The 4 Favorite Dances in D <sup>e</sup>	1.6
Lullaby	1.1
At more his Pure sleeping	1.1
Leaves who Listen	1.1
As wrought in Sleep	1.1
In childhood's carefree happy Day	1.1
There the Silver Water Room	1.1
The Robin Day (Duet)	1.1
My rising Spirits	1.1
Oh the Pretty Creature	1.1
Curfied the winding Path explore	1.1
The Magic Lantern	1.1

**THE THREE & the DEUCE 8.0**

Overture to D <sup>e</sup>	1.6
Go not my Love	1.1
Little Zephira	1.1
Behold! In a simple Village Life	1.1
I'll bid my Trampling Fleet	1.1
O Wonders that grow in Kilkenny	1.6
Around the Old Oak	1.6
Full many a Lad in Doreels Vale	1.1

**MAHMOUD & the IRON CHEST**

The Favorite Overture in one Book	1.5
Overture to Mahomed	1.2
Where's Calcutta's Day	1.1
The Treasure Swift the Jovial Day	1.1
Tell Tell the Knell	1.1
Oh hapless Youth	1.1
From Shades of Night	1.1
Safe in the World (Duet)	1.1
The Carpet Weaver	1.1

**From the IRON CHEST**

Overture to D <sup>e</sup>	1.0
Five a Time by the River	1.0
Sweet Little Barbara (Duet)	1.1
A Traveller slept at a Willow Gate	1.1
Down by the River there grows a Green Willow	1.1

**MISCELLANEOUS ARTICLES BY STORAGE**

Obituary the King of Prussia of Prussia	1.1
For One Day or One Year	1.1
Captivity a favorite Song	1.1
Lamentation of the Queen of France D <sup>e</sup>	1.1
Care Dances on Indian D <sup>e</sup>	2.0
To my era D <sup>e</sup>	2.0
See Squatters for the Lame &c	1.1
with Prefaces for Beginners	1.1

**OPERAS adapted for the FLUTE**

The Cherokee	1.0
The Prize	1.0
The Glorious First of June	1.2
Lodoiska	2.1
My Grandmother	2.1
The Siege of Belgrade	2.1
The Pirates	2.0
The Three & the Deuce	2.0
Mahomed	3.1
The Iron Chest	2.0

**FOR THE GUITAR**

The Siege of Belgrade	3.1
The Pirates	3.1
The Prize	1.6

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# *The Billet-Doux.*

1

A FAVOURITE BALLAD.

*Sung by M.<sup>rs</sup> Harrison, at*

MESS<sup>rs</sup> HARRISON & KNYVETT'S VOCAL CONCERTS.

*Written by J. C. Keefe, Esq.*

COMPOSED BY M<sup>r</sup> SHIELD.

*Price 1<sup>s</sup>*

LONDON:

*Printed for Harrison & Co. 178. Fleet Street.*

The first system of the musical score is written for voice and piano. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 2/4. The tempo marking "Affettuoso" is placed above the first measure. The vocal line starts with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

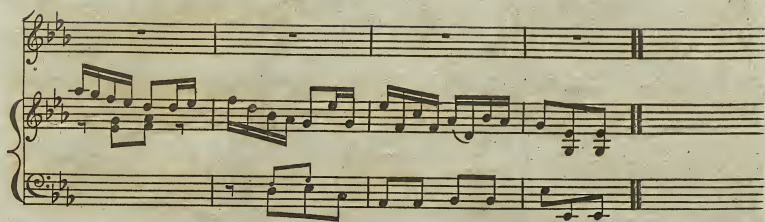
The second system of the musical score continues the vocal and piano parts. The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The word "The" is written above the final measure of the vocal line.

Billet - doux oh! didst thou bear. To my Loren - za lovely maid! I

see how look'd the modest fair I hear the gen - tle things she said. The

mantling blood her cheek for - sakes But quick returns the ro - sy hue With

trembling haste the seal she breaks, And reads my ten - der Billet - doux.



The Billet-doux when I receive,  
 I press it to my throbbing heart;  
 Sweet words! I cry, such joys you give,  
 Oh! never, never thence depart.  
 And now it to my Lips is press'd;  
 But when the magic name I view,  
 Again I clasp it to my breast,  
 My fond, my tender Billet-doux.

For the Flute

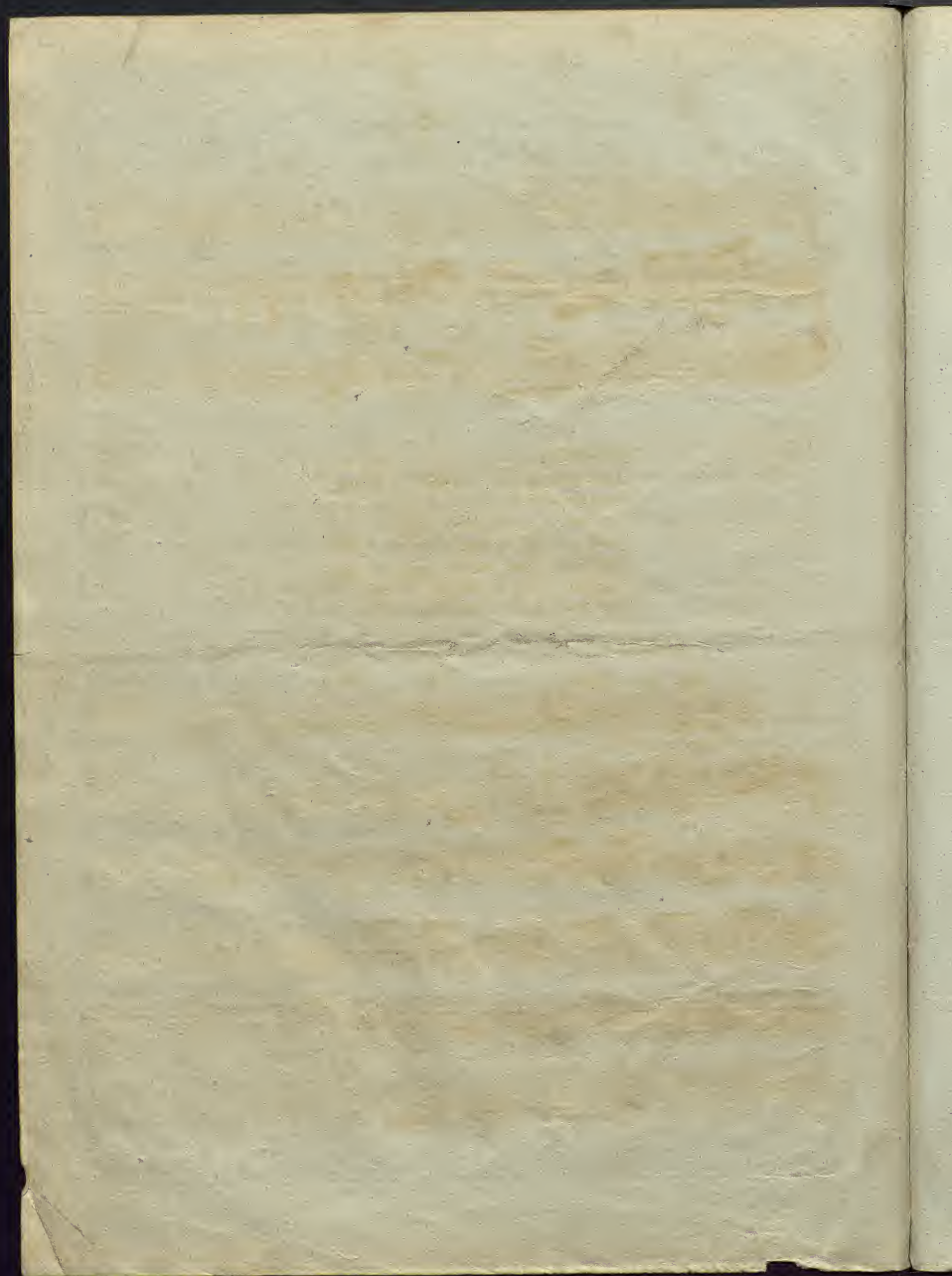
*Sy*

Grazioso

Song

*Sy*





London Printed & Sold by L. LAVENU, Music Seller to His  
Royal Highness the Prince of Wales, 29 New Bond Street



# THE ORPHANS PRAYER,

*A Pathetic Ballad,*

THE WORDS BY

*M. G. Lewis, Esq.*

and Set to Music

*with an Accompaniment for the*

*Harp or Piano Forte,*

*By*

*MISS ABRAMS.*

*Ent<sup>d</sup> at Stationers Hall*

*Pr. 1<sup>d</sup> 6*

*NB in Order that no Printer or Publisher may plead Ignorance they are  
desired to take Notice, that the Words & Music of this Song is Property.*

*L. Laven*

Andante

The frozen streets in Moonshine glitter, the midnight hour has long been

past, ah me the wind blows keen and bitter, I sink beneath the piercing

blast in every Vein seems life to languish their weight my limbs no more can

bear But no one soothes the Orphan's anguish and no one heeds the Orphan's prayer.



3<sup>d</sup> Verse

Perhaps you think my lips dissembling of virtuous sorrows feign a

*f* *p*

tale, then mark my frame with anguish trembling, my hollow eyes, and features

pale, E'en should my sto - ry prove I - deal too well these wasted limbs - de -

clare my wants at least are not un - re - al then Stranger grant the Orphan's prayer.

*p*

2.<sup>d</sup> Verse a little faster

5

Hark, hark, for sure - ly footsteps near me advancing press the drifted

*a tempo*  
Snow! I die for food oh Stranger hear me, I die for food some alms be =

= stow, you see no guilt-y wretch implore you no wanton pleads in feign'd des =

= pair a famish'd Orphan kneels before you oh grant the famish'd Orphan's prayer.



4<sup>th</sup> Verse Easter

He's gone! no mercy man will show me in prayers no more I'll waste my

*a tempo*  
breath, here on the fro - zen Earth I'll throw me and wait in mute despair - for

death farewell, thou cruel world tomorrow no more thy scorn my heart will

*p*  
tear. the grave will shield the Child of sorrow and Heaven will hear the Orphan's prayer.



5<sup>th</sup> Verse

But thou proud Man the Beggar scorning unmoved who sawst me kneel for

bread, thy heart shall ache to hear at morning that morning found the Beggar

dead and when the room resounds with laughter my famish'd cry thy mirth shall

scare and often shalt thou wish hereafter thou hadst not scorn'd the Orphans prayer.

# THE MODEL,

1

A Favorite Song

Sung with Universal Applause by M<sup>r</sup>. Dignum,  
at Fauxhall Gardens.

Written by

MILES PETER ANDREWS ESQ<sup>r</sup>.

Composed by M<sup>r</sup>. Hook.

Entered at Stationers Hall.

Price 1<sup>s</sup>

London, Printed & Sold at A. Bland's, Weller's, Music Warehouse, No 23, Abchurch Lane,

where may be had Just Published.

Inever Lov'd any Dear Mary but You, Sung by M<sup>r</sup>. Dignum..... Price 1<sup>s</sup>

I sigh for the Girl I adore, Sung by Master Phelps..... Price 1<sup>s</sup>

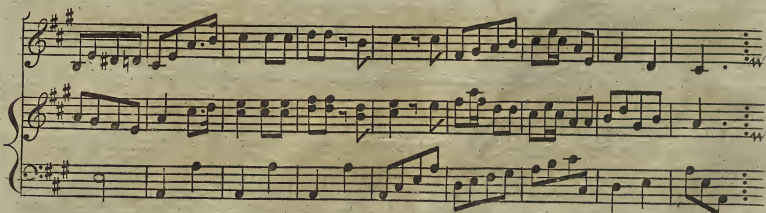
Viol.<sup>o</sup> 2<sup>o</sup>

Viol.<sup>o</sup> 1<sup>o</sup>

Voce

Basso

Allegretto





*p*

My Friend is the Man, I wou'd Copy thro' life, He harbours no En-vy he causes no

*p*

Strife, No murmurs es-cape him, Tho' fortune bears hard, Content is his portion, And

peace his re-ward, Still happy in his Station he minds his Occupation, Nor heeds the

snare, nor know the cares, Which Vice and fol-ly bring, daily working weari-ly,

nightly singing chearily, Dear to him, his Wife, his home, his Country,

*My dear*



and his King, daily working weari-ly, nightly fingering cheerily, dear to  
him, his Wife his home his Country and his King.

2

His Heart is Enlarg'd, tho' his Income is Scant,  
He lessens his little for others that want,  
Tho' his Children's dear claims on his Industry press,  
He has something to spare for the Child of distress,

He seeks no Idle Squabble,  
He joins no thoughtless rabble,

To clear his way,

From day to day,

His honest views extend;

When he speaks 'tis verily,

When he smiles 'tis merrily,

Dear to him his sport, his Toil, his Honour and his Friend.

3

How charming to find in his humble retreat,  
That bliss so much sought, so unknown to the great,  
The Wife only anxious her fondness to prove,  
The playfull Endearments of infantine love.

Relaxing from his labours,

Amid his welcome Neighbours

With plain regale,

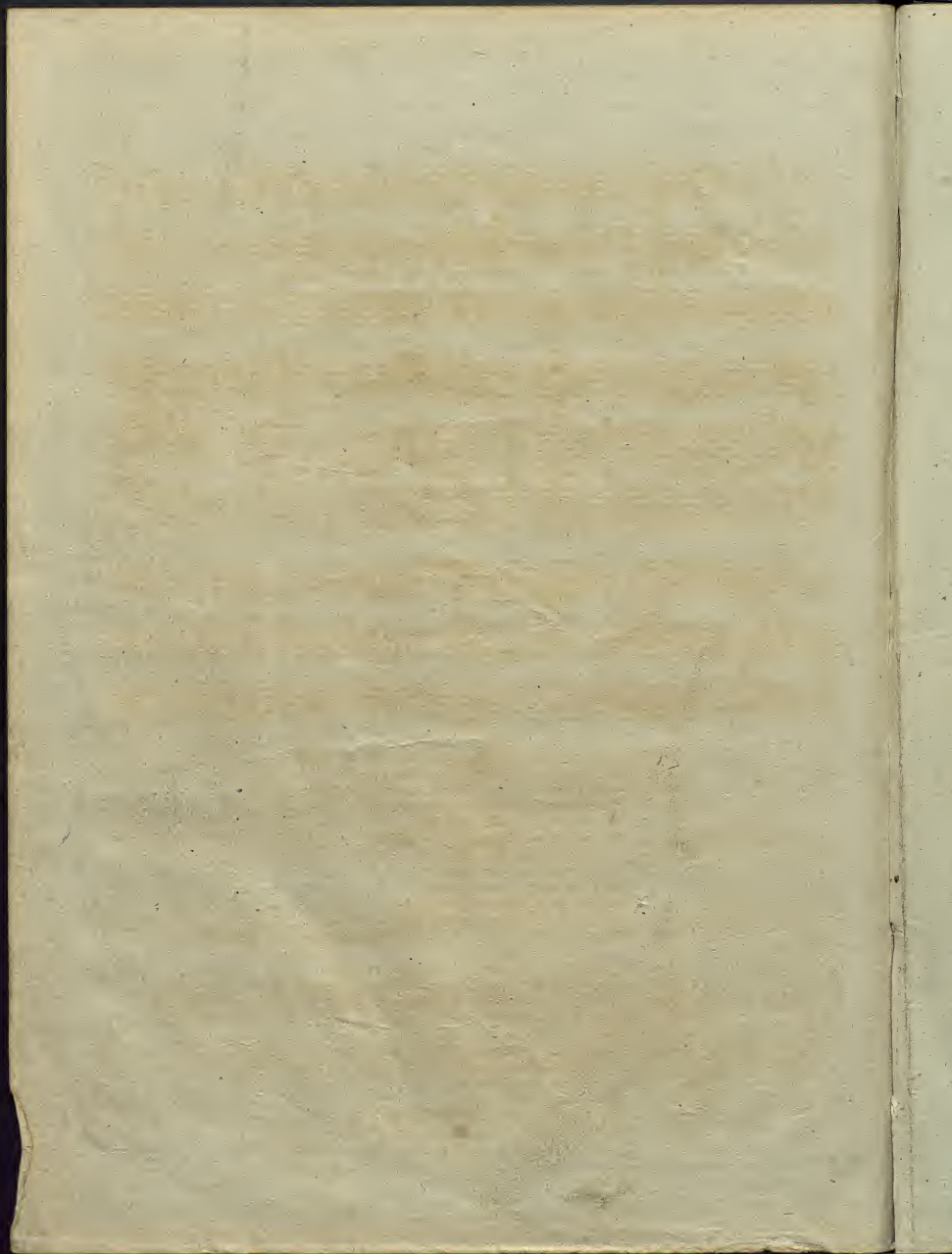
With jest and tale,

The happy Hero, see,

No vain schemes confounding him,

All his joys surrounding him,

Dear he holds, his Native Land, its Laws, and Liberty.



THE  
**CUCKOO**  
a favorite Song

with an Accompaniment for the  
**Piano Forte or Wedal Harp**  
Written & Composed by  
*Miss Margaret Caspary*

Price 1<sup>s</sup>

L O N D O N

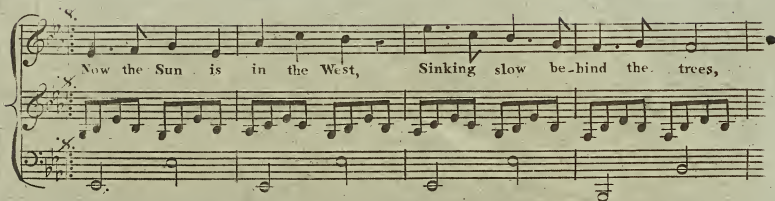
Printed for G. Goulding & Co. No. 21 Pall Mall.  
Ent. at Stationers Hall.

Andante

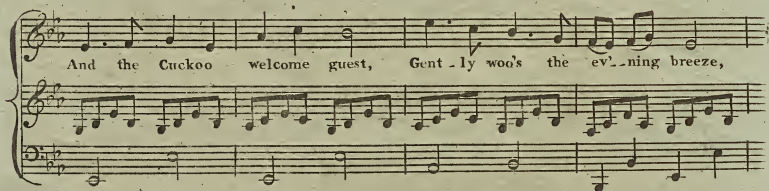
The musical score is written for piano and features two systems of three staves each. The first system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C). The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and continues with eighth and sixteenth notes. The bass staff provides a steady accompaniment of eighth notes, starting on G3. The second system continues the melody and accompaniment, ending with a final half note G4 in the treble staff. The tempo marking 'Andante' is placed above the first staff of the first system. The publisher's name 'Goulding & Co.' is visible in the background of the first system.

Volti

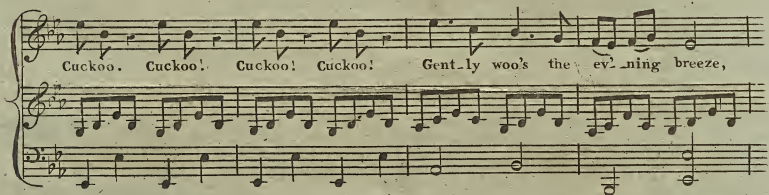




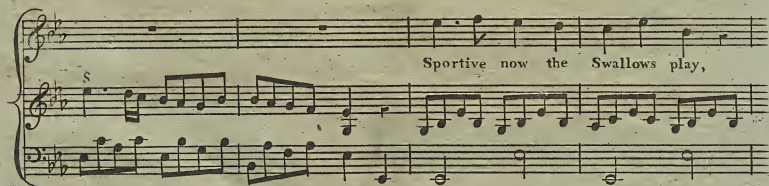
Now the Sun is in the West, Sinking slow be-hind the trees,



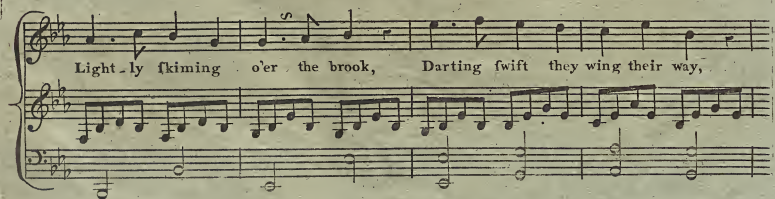
And the Cuckoo welcome guest, Gent-ly woo's the ev'-ning breeze,



Cuckoo. Cuckoo! Cuckoo! Cuckoo! Gent-ly woo's the ev'-ning breeze,



Sportive now the Swallows play,



Light-ly skimming o'er the brook, Darting swift they wing their way,

3

Homeward to their peaceful nook, Whilst the Cuckoo bird of spring,

Still amidst the trees doth sing; Cuckoo! Cuckoo!

Cuckoo! Cuckoo! Still amidst the trees doth sing.

Cheerful see yon Shepherd Boy  
 Climbing up the craggy rocks,  
 As he views the dappled Sky,  
 Pleas'd the Cuckoo's note he mocks;  
 Cuckoo! Cuckoo! Cuckoo! Cuckoo!  
 Pleas'd the Cuckoo's note he mocks.  
 Now advancing o'er the plain,

2

Evening's dusky shades 'appear,  
 And the Cuckoo's voice again,  
 Softly steals upon mine ear,  
 While retiring from the view,  
 Thus she bids the Day adieu;  
 Cuckoo! Cuckoo! Cuckoo! Cuckoo!  
 Thus she bids the Day adieu.

## For the Guitar.

Andante

Now the Sun is in the west, Sinking slow behind the trees, And the Cuckoo  
welcome guest, Gently woo's the evening breeze, Cuckoo! Cuckoo! Cuckoo! Cuckoo!  
Gently woo's the evening breeze, Sportive now the  
Swallows play, Lightly skimming o'er the brook, Darting swift they wing their way,  
Homeward to their peaceful nook, Whilst the Cuckoo Bird of Spring, Still amidst the  
trees doth sing, Cuckoo! Cuckoo! Cuckoo! Cuckoo! Still amidst the trees doth sing.

## For the German Flute.

Andante

So Sy h<sup>n</sup> So Sy





*ELLEN.*  
*The Richmond Primrose Girl,*  
*AS SUNG BY MR INLEDON,*  
*with universal applause*  
*At the Public Readings, Free Masons Hall,*  
*Written by W<sup>m</sup> Pearce Esq<sup>r</sup>.*  
*The Music by Reginald Spofforth.*

*Entered at Stationers Hall*

*Price 1s*

*London, Printed & Sold at ABland & Wollers Music Warehouse 23 Oxford Street.*

*Affettuoso*

Near bowry Richmond Thames's pride dwelt ELLEN when her Fa-ther

died one fine-wy Night he lost his way and ne-ver more be-held the Day

Two In-fant Boys around her Mother cling and

kindred grief the heart of ELLEN wrung two Infant Boys around her Mother clung and

kindred grief the heart of ELLEN wrung.

2<sup>d</sup> Verse

Upon the Earth her Eyes she threw the Flow'rets wild before her grew those Gifts by

bounteous nature spread the Father'd to procure them bread,

and thro' the hollow sounding streets by few reliev'd but jeer'd by

many her cry each Morning she repeats Primroses Primroses Primroses Two Bunches a

No Chords  
Penny Two Bunches a Penny Primroses Two Bunches a Penny.



3<sup>d</sup> Verſe

Her penſive way I've ſeen her keep with anx-i-ous ſtep from

Door to Door and oft I've turn'd a ſide to weep and mourn'd that

for-tune made me poor <sup>by</sup> Ere

ear-ly light a-dorns the Sk<sup>y</sup> ſhe roves the Heath and Val-ley

fenny and tow'rs proud London haſtes to C<sup>ty</sup> Primroſes Prim-

roſes Primroſes Two Bunches a Penny Two Bunches a Penny Prim- <sup>No Chords</sup>

roſes Two Bunches a Penny.

London. Printed & Sold by L. LAVENU, Music Seller to His  
Royal Highness the Prince of Wales, 29, New Bond Street.

# *Crazy Jane.*

A Favorite Song.

The Words by M. LEWIS, Esq.  
And Set to Music, with an Accompaniment for the  
Harp or Piano Forte.  
By Miss Abrams.

Ent. at Stationers Hall

Pr. 1<sup>s</sup> 6

The musical score is written for voice and piano/harp. It consists of three systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has one flat (B-flat) and the time signature is 4/4. The tempo is marked 'Andante'. The lyrics are written below the vocal line.

Why fair Maid in ev'ry fea\_ture are such signs of fear ex-  
press'd can a wand'ring wretched creature with such terror fill thy  
breast, do my frenzied looks a\_larm thee trust me sweet thy fears are vain.



not for King - doms would I harm thee shun not then poor Cra - - zy

Jane. Dost thou weep to see my anguish, mark me and a void my

woe when men flat - ter sigh and lan - - guish think them

false I found them so for I lov'd, oh so sin - cere - ly none could

ever love a - gain but the Youth I lov'd so dear - ly stole the



5

wits of Cra - zy Jane. Fondly my young heart receiv'd him which was

doom'd to love but one he sigh'd, he vow'd and I be -

a little faster

liev'd him he was false and I un - done from that

hour has reason never held her empire o'er - my brain Henry

*ad lib*

fled with him for e - ver fled the wits of Cra - zy Jane.

*a tempo*

Now for lorn and broken hearted and with frenzied thoughts be  
set on that spot where last we par-ted on that  
spot where first we met still I sing my love lorn  
dit-ty still I slow-ly pace the plain whilst each  
pass-er by in pi-ty cries God help thee Cra-zy Jane.



# The Devil among the Taylors.

A Favorite Dance.

Arranged as a Rondo, for the Piano Forte.

Pr 1.<sup>o</sup> 6

London, Printed by John Longman, Alenenti, & Co 26, Cheapside

Moderato

The musical score is written for piano and features five systems of music. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Moderato'. The first system includes a 'mez:' (mezzo) marking above the treble staff. The second system also includes a 'mez:' marking. The third system begins with a repeat sign. The fourth system begins with a repeat sign. The fifth system ends with a 'Fine' marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.



This page contains six systems of musical notation, each consisting of a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system includes the marking *P. Pedal.* in the right staff.

The second system includes the marking *sempre legate.* in the right staff.

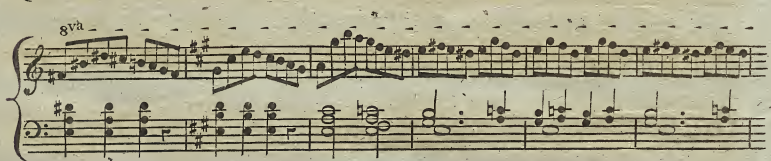
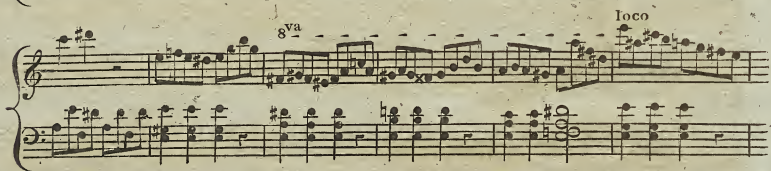
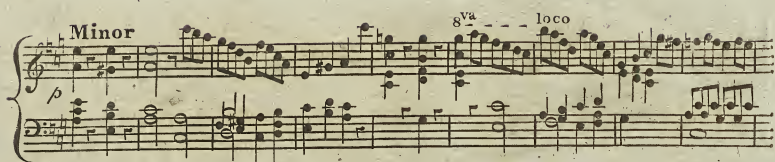
The third system includes the marking *ava - - - loco* in the right staff.

The fourth system includes the marking *ava - - - loco* in the right staff.

The fifth system includes the marking *cres.* in the right staff.

Handwritten musical score for piano, page 3. The score consists of seven systems of two staves each. The key signature is two sharps (F# and C#). The first system includes the instruction "open Pedal" and "cen". The second system includes "do" and "ff". The third system includes "ava - loco", "ff", and "loco". The fourth system includes "ava". The fifth system includes "loco". The sixth system includes "ava". The seventh system includes "ava". The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings.







# THE JEALOUS DON,

*A favorite DUETT. Sung by*  
*M<sup>rs</sup> Bannister & Sig.<sup>ro</sup> Storace.*

IN THE

## PIRATES,

*Composed by*  
**STEPHEN STORACE.**

Price 1<sup>s</sup>.

Entered at Stationers' Hall.

London, Printed for & Sold by J. DALE, N<sup>o</sup> 19, Cornhill, & N<sup>o</sup> 132, Oxford Street.

**FAB**

Andante

The jealous Don wont you as time when we marry And wont you frown,

**Grazioso**

**BLAZ**

mutter, and plague me with doubts, And wont you when ever your point you would carry, Have

**FAB**

fits, fret and whimper and be in the pouts. No bouncing, but zounds man pray al-ter your

**BLAZ.** **FAB.** **BLAZ** **FAB**

plan. No whining and crying, You bar-barous man? But you'll love me. Yes, yes, And be

**BLAZ** **FAB** **BLAZ** **FAB** **BLAZ**

constant No, no, What not constant Yes, yes, Did you mean No not so

FAB.  
 Im fure we're agreed no more words let us marry, Love's meaning no aid wants from  
 BLA.  
 Im fure we're agreed no more words let us marry, Love's meaning no aid wants from

language I know. no words let us marry, Love's meaning no  
 language I know. no words let us marry, Love's meaning no

aid wants from language we know. Yet  
 aid wants from language we know.

won't you be fore folks be fond coax and flat-ter, While turning, be

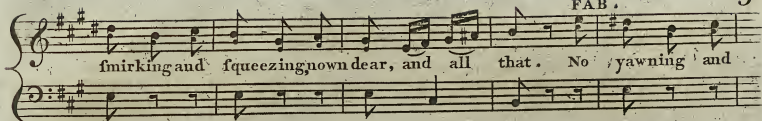
FAB.  
 -hind, to a Lo-ver your hand. And won't you, when I'm in a

BLA.  
 humour to chatter, Cry oh I'm so fleepy, I can't understand. No



FAB.

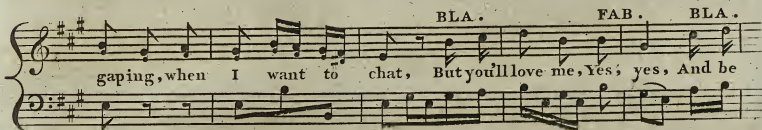
3



BLA.

FAB.

BLA.



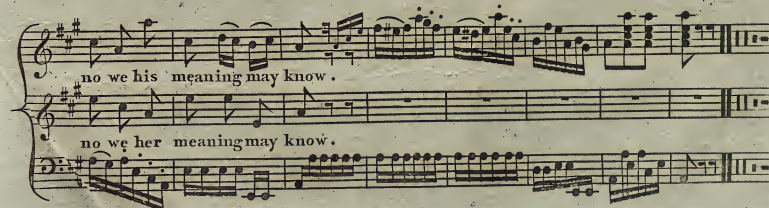
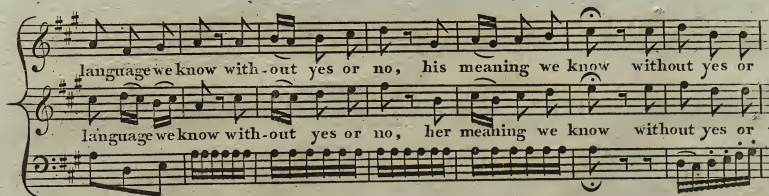
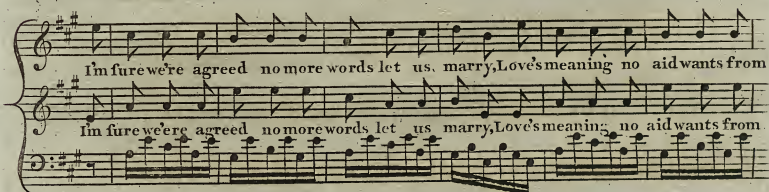
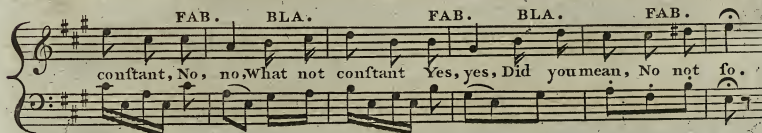
FAB.

BLA.

FAB.

BLA.

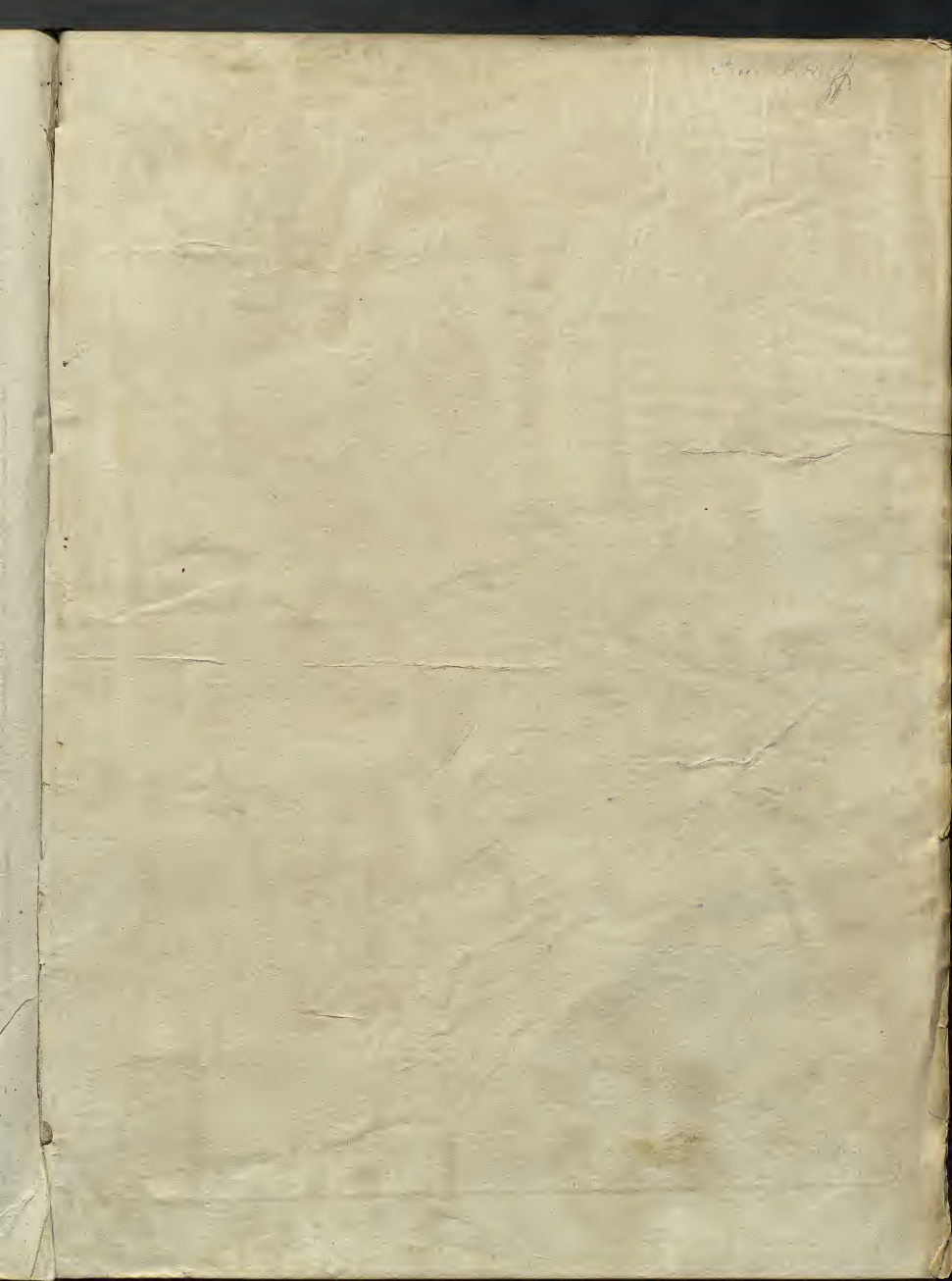
FAB.



no we her meaning may know.



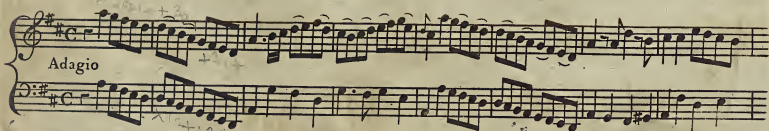
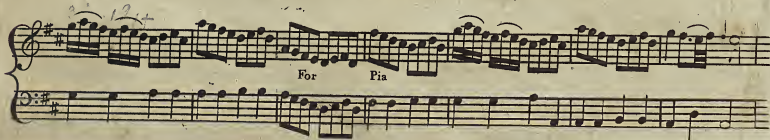
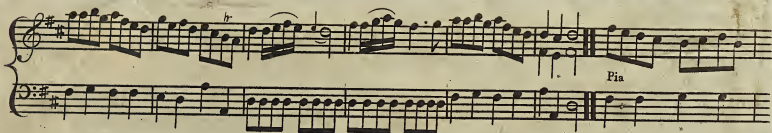
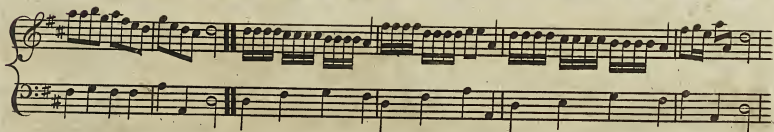
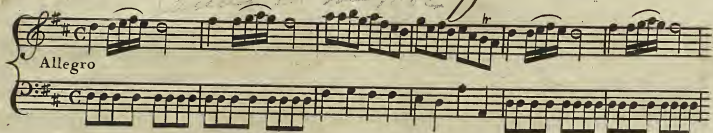
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1 OVERTURE to JAMIE and BESS or The Laird in Disguise  
Composed and adapted as a Lesson for the

HARPSICORD or PIANO FORTE

BY  
*Andrew Shirreff A.M.*





Handwritten musical score on two staves, featuring treble and bass clefs, a key signature of one sharp (F#), and a tempo marking of "Allegro". The score includes various musical notations such as notes, rests, and bar lines, with a "Vol: Sub:" marking at the bottom right.

This page contains a handwritten musical score for piano and forte dynamics, organized into seven systems. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 6/8.

- System 1:** The treble staff begins with a *Pia* (piano) marking. The bass staff begins with a *For* (forte) marking.
- System 2:** The treble staff begins with an *Allegretto* tempo marking.
- System 3:** The treble staff begins with an *Allegro* tempo marking.
- System 4:** No dynamic or tempo markings are present in this system.
- System 5:** No dynamic or tempo markings are present in this system.
- System 6:** No dynamic or tempo markings are present in this system.
- System 7:** The treble staff contains four dynamic markings: *Pia*, *For*, *Pia*, and *For*.



*Affettuoso*

*Pia* *For* *Pia*

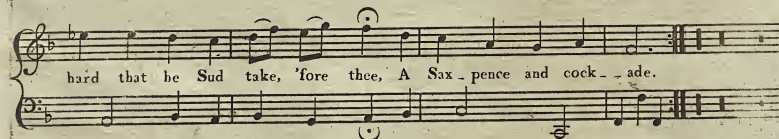
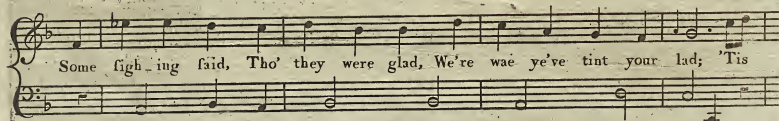
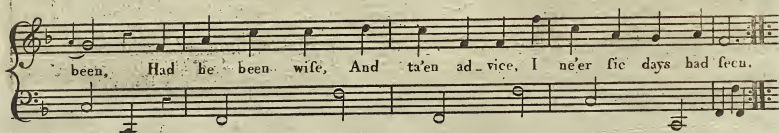
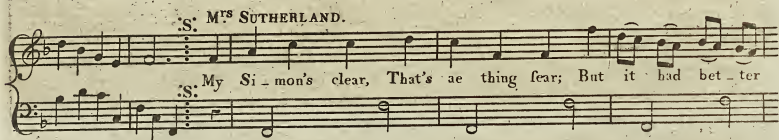
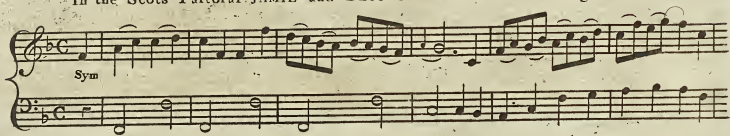
*Allegretto*

The musical score is written on six systems, each consisting of a treble and a bass staff. The key signature is one sharp (F#). The first system is marked 'Affettuoso'. The second and third systems continue the melodic and harmonic development. The fourth system features a double bar line and a change in texture. The fifth system includes the markings 'Pia', 'For', and 'Pia' above the staff. The sixth system is marked 'Allegretto' and includes a 6/8 time signature change. The notation includes various note values, rests, and dynamic markings.



# DUETT Sung By M<sup>RS</sup> SUTHERLAND and M<sup>R</sup> NEWBOUND.

In the Scots Pastoral JAMIE and BESS or The LAIRD in Disguise.



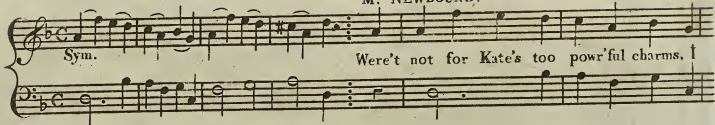
Since first he fled,  
The life I've led,  
Has been a life of pain;  
Some jeer'd me fair,  
A' cried nae mair  
Will he return again.

MR. NEWBOUND.  
Ne'er mind their crack,  
Now, I'm come back,  
Let inward pining cease:  
My folly past  
May be the last,  
That e'er will break your peace.

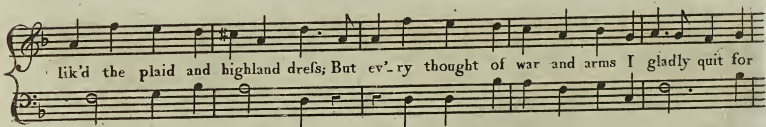
# DUETT Sung By M<sup>rs</sup> SUTHERLAND and M<sup>r</sup> NEWBOUND.

In the Scots Pastoral JAMIE and BESS or The LAIRD in Disguise.

M<sup>r</sup> NEWBOUND.

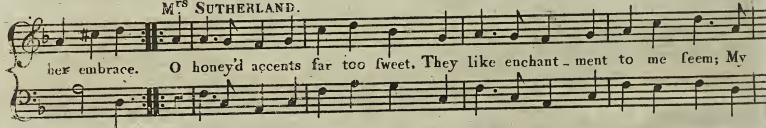


Were't not for Kate's too pow'ful charms, I

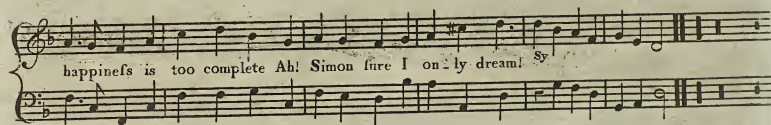


lik'd the plaid and highland drefs; But ev'ry thought of war and arms I gladly quit for

M<sup>rs</sup> SUTHERLAND.



her embrace. O honey'd accents far too sweet. They like enchant-ment to me seem; My



happinefs is too complete Ah! Simon sure I on-ly dream! Sy

To what shall I my blifs compare!  
In Simon I have ev'ry wish —

M<sup>r</sup> NEWBOUND.

Then, in your blifs let Simon share,  
And make him happy with a kiss.

M<sup>rs</sup> SUTHERLAND.

If kisses gife him fuch relief,  
I have a treasure for his fake,  
And never need be tafte of grief,  
Since, at difcretion, he may take.

M<sup>r</sup> NEWBOUND.

Far hence be ilk intruding care,  
While, thus, I prefs thee to my breaft;  
Ten thoufand fweets ye have to fpare,  
And one to me, my Kate's a feaft.

M<sup>rs</sup> SUTHERLAND.

Such kifses as I thus beftow,  
I only to my Simon lend;  
When fweeter on his lips they grow,  
He'll, kindly, pay them back again.

M<sup>r</sup> NEWBOUND.

O never can thofe fweets increafe,  
Beftow'd like Nature's on the flows;  
For what ye think my lips poffefs,  
My Katty, only flows frae your's.

M<sup>rs</sup> SUTHERLAND.

If freely gife, with loving heart,  
They fweeter be, then, fuch are mine;  
But never can my lips impart  
A fweet not far excell'd by thine.

BOTH.

Soon may the happy day appear,  
When we may kifs, nor care who ken't;  
When greater blifs our hearts will fshare,  
And we embrace without refrain.

Song Sung by M<sup>RS</sup>. TINGEY.

In the Scots Pastoral JAMIE and BESS or The Laird in Disguise.

Sym The benfil I'll bear, for why sud I fear, Tho,  
 nae doubt, my bosom anes warm-ly did burn; I'm nae sic an afs, as wed wi' a lafs, Who  
 thinks my love merits nae kinder return. The Deil first mann blin' me, nae vows, sure, can  
 bin' me, To stick by the lafs, who is fallc and unkin', That I lov'd her be-fore now I  
 hate her the more, For giving a-nother what sud hae been mine.

It's my part to flight her, and his, sure, to right her,  
 And, as he best can, he may do it himsell;  
 I'd hae my throat nicket, ere I were sic tricket,  
 Or the world, on me, gat sic stories to tell.

Had she constant prov'd, I still would have lov'd,  
 But, that it is otherwise, I'm nae to blame;  
 I scorn the Beauty, who kensna her duty,  
 And wishes to play me so cunning a game.



Song Sung by M<sup>r</sup> SUTHERLAND.

In the Scots Pastoral JAMIE and BESS or The Laird in Disguise.

Sym

Thro'

Beggar's garb and doubt let mean The gentle man will still be seen; Whilst

Prince-ly robes are void of art; To hide a mean and fard id heart. Dis-

-cerning eyes will soon per-ceive The man of hon-our from the

knave How-ev-er much dis-guis'd they seem, They still e-mit some

na-tive beam.

Sym

Song Sung By M<sup>RS</sup> SUTHERLAND.

In the Scots Pastoral JAMIE and BESS, or The Laird in Disguise.

Sym My Si - mon's come

back, and my cares are all o - ver; He twear's by his Kate he'll nae

mair be a ro - ver, But strive what he can still to add to her pleasure, What

lafs, but wad think such a lad is a treasure, But strive what he can still to

add to her pleasure, What lafs but wad think such a lad is a treasure. Sym

Tho' late, in his absence, I pin'd and lamented,  
 Now, he's safe return'd, my heart is contented;  
 The pleasure, I have in this day's happy meeting,  
 Repays me for a' my past sobbing and greeting.

Ane mair now, delighted, I view the green fields,  
 And taste a' the sweets which kind Nature still yields;  
 Nae langer sic beauties are irksome to me,  
 Altho' they remind me, dear Simon, of thee.

Flow on then, sweet river, your murmurs now please me,  
 Nae langer, in vain, will ye strive, now, to ease me;  
 Tho' late on your banks I sat sighing and mourning,  
 Nae mair now, I sigh for my Simon's returning.

Song Sung By M<sup>RS</sup> HAMILTON.

10

In the Scots Pastoral JAMIE and BESS or The Laird in Disguise.

The musical score is written for a symphony and two vocal parts, labeled 'Sym', 'Sy' (likely for Sybil), and 'S' (likely for the Laird). The key signature is one flat (B-flat) and the time signature is 6/8. The score consists of six systems of music. The first system is an instrumental introduction for the symphony. The second system begins with the vocal entry: 'met my dear Jamie re- turning to day, And with him reti'd to yon grove: Where with'. The third system continues the vocal line: 'pleasure, I heard what the youth had to say, For all his dis- course was of love.' The fourth system continues: 'With pleasure heard all the youth had to say For'. The fifth system continues: 'all his dis- course was of love. With pleasure I heard what the youth had to say, For all his dis-'. The sixth system concludes the vocal line: 'course was of love.' The symphony part provides a continuous accompaniment throughout the vocal lines.

So warmly he press'd, that ere I was aware,  
He flyly had stowen a kils;  
Yet, I fan my heart could not blame him so far,  
As allow me to take it amiss.

His love, with such sweetness endearing, he told,  
I heard his kind tale with content;  
And thought it but vain to appear longer cold,  
When I found my heart beating consent.

In his arms I fell, and with look of regard,  
For I could be no longer unkind;  
To Jamie my feelings I freely declar'd,  
And honestly open'd my mind.

With rapture he heard the confession I made,  
And swore he would love me thro' life; (glad,  
And, with the sweet hope, my fond heart now is  
That to Jamie I'll soon be a wife.



Song Sung By M<sup>r</sup>. BIGGS.

In the Scots Pastoral JAMIE and BESS or The Laird in Disguise.

Sym O I like bon - ny Bess, But

ah, a - las! wae's me! Oh I like bon - ny Bess, But Bessy like - na me.

First, when I taul' my mind, She leugh at a' my care; But now her Jo's unkind, And

laughs at her as fair. First, when I taul' my mind, She leugh at a' my care; But

now her Jo's un - kind, And laughs at her as fair.

To flight fae sweet a prize,  
 O what an ails is he!  
 I wad be far mair wife,  
 Cud she but think o' me.

Were she o' me as fain,  
 I'd nae be cauld nor shy;  
 He ne'er cud shaw disdain,  
 Gin he had lov'd as I.

Song Sung By M<sup>r</sup> BIGGS.

In the Scots' Pastoral JAMIE and BESS or The Laird in Disguise.

Sym. O A' the night I sigh and mourn,

Bon - ny lass - ie, low - land lass, Nor find my rest with day re - turn, My

bon - ny low - land lass - ie. It brings fresh marks of your dis - dain,

bon - ny lass - ie, low - land lass, Which fair but to in - crease my pain, My

bon - ny low - land lass - ie. Sym

When'er I speak of love, ye frown,  
Bonny lassie, &c.  
And that pits a' my courage down;  
My bonny lowland lassie.

Gin ye ae kindly look wad wear,  
Bonny lassie, &c.  
A' this gloom wad disappear;  
My bonny lowland lassie.

But, gin ye dinna deign to smile,  
Bonny lassie, &c.  
There's naught, in life, that's worth my while;  
My bonny lowland lassie!

In Death's embrace, then only kind,  
Bonny lassie, &c.  
I my rest and peace maun find;  
My bonny lowland lassie!

Song Sung By M<sup>R</sup>. TINGEY.

In the Scots Pastoral JAMIE and BESS or The Laird in Disguise.

Sym

So.

How happy the youth, when to

love he's in - clin'd, Who finds his dear fair, like my

Bess - y prove kind; So ex - treme is his joy, his

plea - sure so great, Tho' I feel, I can't tell you how

Sy.

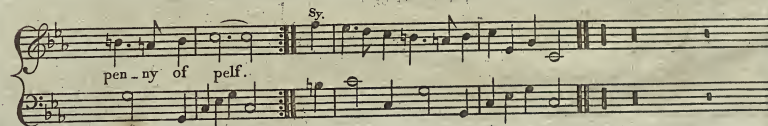
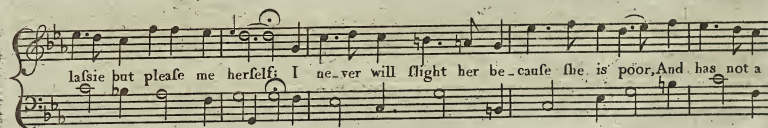
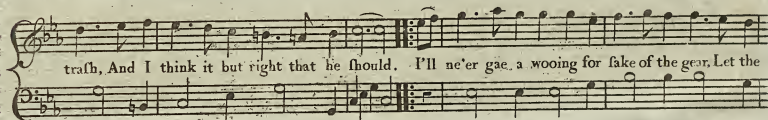
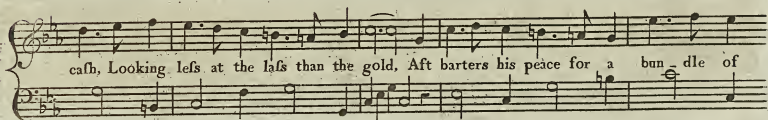
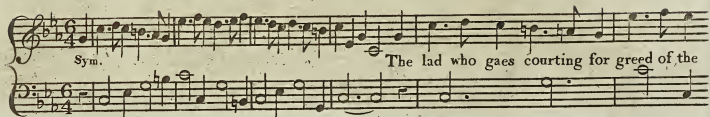
hap - py his state.

All description it baffles, no words can impart  
 One half of the bliss, which he feels in his heart;  
 Her consent obtain'd, such emotions arise,  
 He would burst, if they found not a vent at his eyes!



Song Sung By M<sup>r</sup>. TINGEY.

In the Scots Pastoral JAMIE and BESS or The Laird in Disguise.



Nor will I e'er think it below me to wed,  
 When a lass of true merit I find:  
 Nor care I farthing how humble the maid,  
 If she is but loving and kind.

Tho' proud-hearted Coxcombs may say it is mean,  
 To marry beneath my degree:  
 I care not, by such, how my conduct is seen,  
 It is of no moment to me.

In choosing a darling companion for life,  
 For myself, I'm determin'd to judge;  
 And if I am pleas'd to make Betsy my wife,  
 Who else has a title to grudge?

Song Sung By M<sup>rs</sup> NEWBOUND.

In the Scots Pastoral JAMIE and BESS or The Laird in Disguise.

Sym. Tho' Boreas lang may rudely blaw, And  
hill and dale be clad wi' snaw, Yet gloomy winter wears a-wa, And joyfu' Spring appears.  
Then, Nature, anes mair, smiling, ilk fil - ly fear be - guil - ing, With plenty, crowns the  
toil - ing of bu - fy In - duf - try. Sym.

Tho' lang she's bow'd 'neath Fortune's blast,  
My Bessy will won up, at last,  
My Bessy, now, won's up, at last,  
And happier days appear.

Soon, shall I see her smiling,  
A' my past fears beguiling,  
The thought repays my toiling,  
For her, this mony day.

This night, I'll tell a story,  
Will make them blyth and sorry,  
Will make them blyth and sorry,  
At the strange turns of Fate!

While hearing, they shall wonder,  
And ca't a wylie blunder,  
But, kent for truth, like thunder,  
Will strike them wi' amaze.

It, then, will be nae spring of wol!  
'Cause he has wedded ane o'er low,  
'Cause he has wedded ane o'er low,  
And far beneath his rank.

Her, soon, his equal he shall see,  
And, wi' the tale, delighted he  
His heart and hand, content, shall gie,  
And blifs his happy fate.

And, when, in wedlock they are join'd,  
May they ilk comfort in 'it find,  
May they ilk comfort in 'it find,  
Which e'er that state could yield.

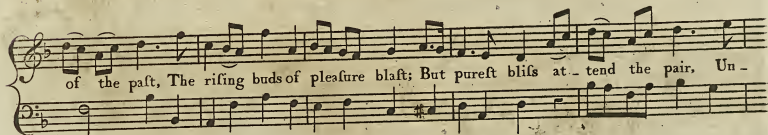
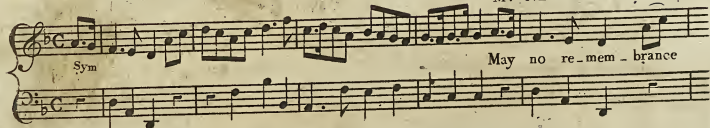
Love, wi' their days, increasing,  
Lang may they live, possessing,  
Ilk joy, and earthly blissing,  
Kind Heav'n can bestow.

O Providence! now, hear me,  
And, in the evening, cheer me,  
And, in the evening, cheer me,  
Of my declining age!

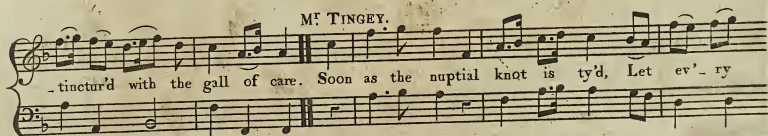
Thy Goodness, then, admiring,  
To greater joys aspiring,  
I'll pleas'd, frae life, retiring,  
Ly down among the Dead!

# FINALE to the Scots Pastoral JAMIE and BESS or the Laird in Disguise.

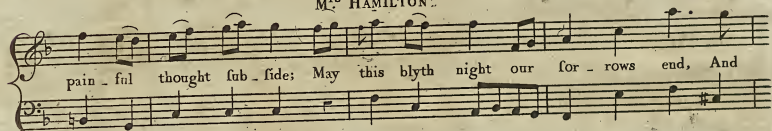
MR<sup>S</sup> NEWBOUND.



MR TINGEY.



MR<sup>S</sup> HAMILTON.



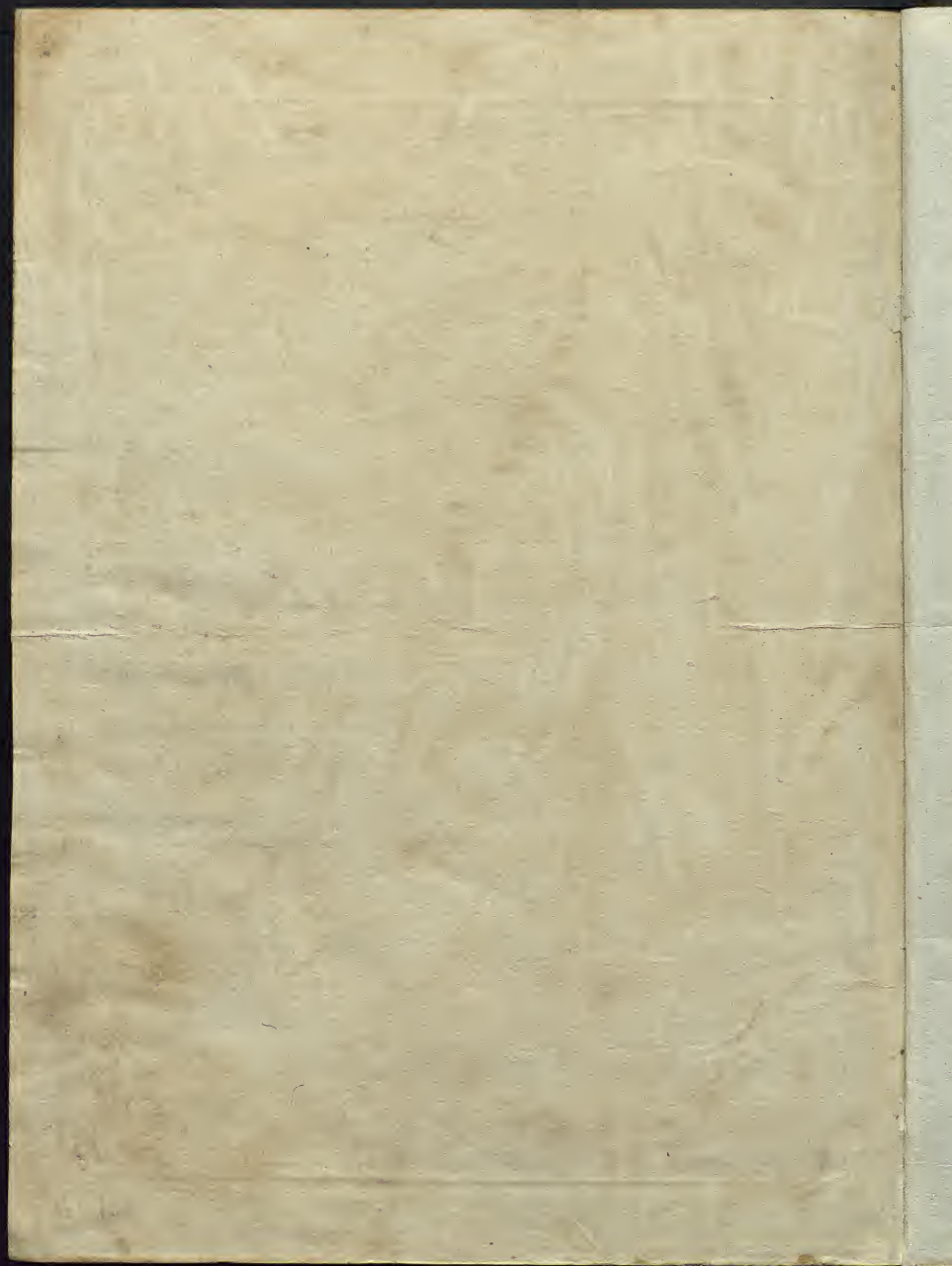
MR SUTHERLAND.

May ev'ry gen'rous lover find  
His darling fair, like Betsy, kind;  
And ever meet the due reward  
Of an unfeign'd and pure regard.

First all the Female Voices, Piano — Then Da. Cap: Male and Female Voices, Forte.

What heart! but will, with rapture, join  
To supplicate the Power Divine!  
Which sends such blessings from above,  
As the reward of gen'rous love.





# The Poor Little Gypsy,

A Favorite Song.

Sung by M.<sup>rs</sup> Bland at the Theatre Royal Haymarket,  
M.<sup>rs</sup> Croude, Liverpool,

& Miss Luke at the Academy of Ancient Music,  
COMPOSED BY D.<sup>r</sup> ARNOLD.

To be had at No. 29, Gilt Street, West. and at all the Music Shops where may be bought  
also the favorite songs of Gipsies, &c. sung by Miss Luke. Price 1<sup>s</sup> each.

Oboe

Andante

Viol: 1<sup>o</sup>

Viol: 2<sup>o</sup>

Voce

Bass

A poor little Gypsy I wander forlorn, My fortune was told long before I was

This system contains the first four staves of the musical score. The first staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The second and third staves are also treble clefs. The fourth staff is a grand staff (treble and bass clefs). The music is written in a simple, folk-like style with many eighth and sixteenth notes.

born, So fortunes I tell as for-fallen I stray, And in search of my love I am

This system contains the next four staves of the musical score. The first staff is a treble clef. The second and third staves are also treble clefs. The fourth staff is a grand staff. The music continues with a similar folk-like style, featuring many eighth and sixteenth notes.

lost on my way: Spare a halfpenny, Spare a halfpenny, Spare a poor little

This system contains the final four staves of the musical score on this page. The first staff is a treble clef. The second and third staves are also treble clefs. The fourth staff is a grand staff. The music concludes with a simple, folk-like style, featuring many eighth and sixteenth notes.



Gypfy, a Gypfy a halfpenny, Spare a poor little Gypfy a halfpenny.

## 2

I fear from this line you have been a fad man,  
 And to harm us poor girls, have form'd many a plan;  
 But beware lest repentance too late cause you pain,  
 And attend to the lesson I give in my strain.  
 Spare a halfpenny &c.

## 3

Through woods and through wilds oft'aweary I roam,  
 Long absent from parents, from friends and from home;  
 Though fad is my heart, and tho' fore are my feet,  
 Yet I sing on my way thus to all that I meet.  
 Spare a halfpenny &c.

Andante

A poor little Gypsy I wander for- lorn, My fortune was  
told long be-fore I was born, So fortunes I tell, as for-faken I  
stray, And in search of my love, I am lost on my way:  
Spare a halfpenny, Spare a halfpenny, Spare a poor little Gypsy a  
Gypsy a halfpenny, Spare a poor little Gypsy a halfpenny.

## 2

I fear from this line you have been a sad man,  
And to harm us poor girls, have form'd many a plan;  
But beware lest repentance too late cause you pain,  
And attend to the lesson I give in my strain.  
Spare a halfpenny &c.

## 3

Through woods and through wilds oft weary I roam,  
Long absent from parents from friends and from home;  
Though sad is my heart, and tho' fore are my feet.  
Yet I sing on my way thus to all that I meet.  
Spare a halfpenny &c.







